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Cover: Huntington Chamber Orchestra. Photograph by Andy Payne.
See article page 4.

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This month...

We've taken the plunge! Our new NEC transmitter has been ordered, and we hence need to complete our fund-raising drive for the \$86,100 necessary for this purchase.

We are almost half-way there, thanks to the many very generous donations that have already been received since the fund was inaugurated in April 1986. We would like to thank those who have supported us — the donations have ranged from \$2 to \$10,000 — indicating that our listeners care very much that 2MBS-FM continues to provide their musical pleasure.

Our new transmitter will enable 2MBS-FM to anticipate trouble-free transmission for the next decade. When we finally receive word from the Minister for Communications that he has approved our eight-year-old application for higher power, we will reach most of Sydney and its environs very clearly.

We are asking you to help in the purchase of our new transmitter in ways that will give you great pleasure.

Foremost will be our 1987 Prom Concert on Sunday afternoon, August 23 in the Sydney Town Hall. A very exciting programme is planned: a world premiere of a new work by John Colborne-Veel, Geoffrey Tozer playing the Grieg piano concerto with the Prom Festival Orchestra, and much more.

To our delight Lufthansa German Airlines has again generously donated a pair of business-class air tickets for travel to Europe as a very attractive prize in our 1987 Prom Raffle.

How can you resist joining us for great musical pleasure, the possibility of a marvellous trip to Europe, and to help us finance our much-needed new transmitter?

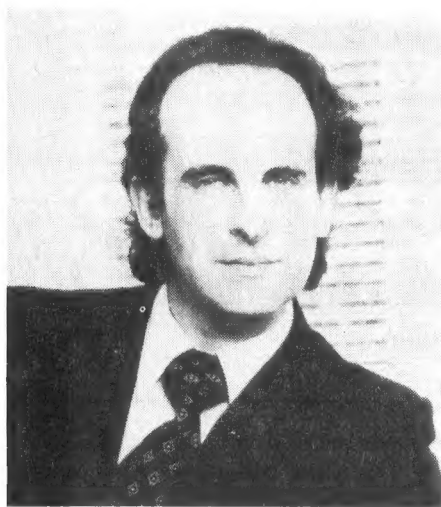
Belinda Webster

HIGHLIGHTS

Phillip Sametz

Roger Meets Dmitri

Few chances are given to hear the complete preludes and fugues of Shostakovich. Even fewer are the opportunities to hear Roger Woodward play them, but you can do both over the four Wednesday nights of the month at 11. Don't miss it.



Roger Woodward

Good Ol' Bull

Bob Goodnow answers the burning question, *Who was Ole Bull?*, in two programmes this month. A Norwegian violinist, Bull was inspired in equal parts by his country and Paganini, his music reflecting these passions. He also had a notably successful career as a violinist and made a lot of money, part of which he used to establish a Norwegian colony in the USA (it failed). You can find out more and hear a fair bit of his music on Mondays 1 and 15 at 3.30 pm.

A Tribute

For many, Peter Seymour was regarded as so integral a part of Sydney's musical life that his permanent absence was almost unthinkable. His death in March robbed us of a tireless worker, a widely-esteemed conductor and a great administrator. This month's *Philharmonia in Concert* includes a fitting tribute to the man who ran the Sydney Philharmonia Choir for nearly two decades: a recent performance of Bach's *Magnificat* given under his direction. Be listening at 2 pm on Sunday 7.

Long Underwear Required

Mary Ludlow's programme *Faraway Places* asks us to pack a lot of clothes. The journey from Bax's *Tintagel* to Copland's *Danzon Cubano* involves rather dramatic climatic changes, but it's bound to be bracing. If only she'd included Abram Chasins' *Rush Hour in Hong Kong*, op 5, we could have picked up some bargains on the way home. Be at the check-in counter by 9 am on Wednesday 3.

Get Orff's Trilogy

The inescapable *Carmina Burana* is Carl Orff's most famous piece, we know, but it's actually the first part of a trilogy called *Triumphs*, theatrical triptych. In a genuinely ear-opening exercise, the trilogy's part 2, *Catulli Carmina* (Songs of Catullus) will be followed directly by Part 3, *Trionfo di Afrodite* (Triumphs of Aphrodite) on Sunday 7 at 8 pm. Be the first on your block to say you know what happens to *Carmina* in the following two episodes.

A Romantic Character

Max Keogh's programme *Remote Romantics* on Friday June 12 at 8 pm presents us with, among other things, the Cello Concerto of Eugene d'Albert. Now here was a character. D'Albert's father, an S.S. Wesley pupil, wrote a book on ballroom etiquette. Eugene himself — no doubt confused about being born to German and French parents in Glasgow — moved to Germany, became a famous pianist (Bruno Walter calling him "a new centaur — half piano, half man") and wrote a lot of music, including the opera *Tiefland*, which may be his only famous piece. A vegetarian, he had seven wives (including the pianist Teresa Carreno) and is supposed to have written an opera in the Walloon dialect. How did he find time for it all?

Our Finger on the Pulse

August will bring Witold Lutoslawski to Sydney to conduct his Third Symphony, but Belinda Webster offers a sneak preview of this important event on *Classics of Our Time*, namely, the composer's recording of the work with the Berlin Philharmonic. Pieces by Ginastera and the now almost hypnotically recurrent Villa-Lobos will also be featured on the programme, which airs on Thursday 4 at 2 pm.

Ladies of the Keyboard

Two very different pianists will be featured on Ida Ferson's *Pianists of Renown* this month. First, a tribute will be paid to Lili Kraus, who died recently at the age of 78. Her career was already in full swing when she was arrested on tour in Java by the Japanese in 1942 and interned for three years. Later, she became the first pianist to record all the Mozart sonatas.

The programme also offers a birthday garland to Martha Argerich, who turns 46 this month. Tune in at 8 pm on Saturday 13.

Goethe Got At

Perhaps the French just don't like Goethe. Having had their way with him in Gounod's *Faust*, the librettists Barbier and Carré threw *Wilhelm Meister* into a cocked fedora for Thomas' *Mignon*, and promptly had another huge hit on their hands. If all you know from this piece are the arias *Connais tu le pays* and *Je suis Titania*, tune in on Wednesday 10 at 8 pm, when it will be presented by Audrey Manning as *Opera of the Month*. Full of good tunes, *Mignon* kept the stage long after Thomas' other operas had been forgotten. A splendid cast in this performance — including Marilyn Horne, Frederica von Stade and Ruth Welting — will show you why.

Breaking the Price Barrier

Pickwick have stormed the hi-fi barricades with their budget-priced CDs. Theirs is the first line of such discs that offers performances of standard repertoire *in toto*, rather than snippets in the manner of *Opera's Greatest Hits*, 101 *Strings* play *Stockhausen* and *Ballet Goes Latin* with Edmundo Ros. A generous sampling of Pickwick fare can be heard in two Ray Byron programmes, called *Pickwick Compacts*, on Mondays 15 and 29 at 10 am. Now you can stop paying \$35 for these plastic contrivances.

Jumbo National Days

Marie-Louise Stenstroem and Max Keogh have got their heads together to celebrate Sweden's and Denmark's National Days, which occur within a day of one another. The Swedish segment features music by Alfvén and Dag Wirén, while Denmark is represented by Hartmann and Gade. Join us on Friday 5 (Denmark's National Day) at 8 pm.

LARS-ERIK LARSSON

1908-1986

Marie-Louise Stenstroem

Not many Swedish composers have achieved fame during their lifetimes. This, however, happened to Lars-Erik Larsson, though this unassuming and self-effacing man did not seek popularity. As far as he was concerned it was rather a coincidence that his music appealed so much to the general public.

Born in 1908 in Scania, in southern Sweden, Lars-Erik Larsson began his musical studies at the Conservatorium in Stockholm, and later spent some years in Leipzig and Vienna, where he studied counterpoint with Schoenberg's pupil Alban Berg. Although he wrote several works using the twelve-tone technique he was never fully 'in tune with' the expressionistic style of the Schoenberg school. More important to him was his contact with the 'matter-of-fact' music which Hindemith represented.

Lars-Erik Larsson never sought to express philosophic profundity. As Mozart was his guiding star he wanted his music to be melodious, light and playful in the very best sense of the word. Though his tonal style might be familiar his music manages to sound new and fresh.

In 1937 Lars-Erik Larsson became conductor of the Swedish Radio Symphony Orchestra and at the same time he was professor of composition at the Stockholm Conservatorium. As conductor of the Radio Orchestra he was also expected to compose, and during his 20 years with Radio Sweden some of his most enduring compositions were created. The lyric suite involving poetry reading interspersed with music was very much in vogue. His *Pastorale Suite* and *A Winter's Tale* are well-known works from this period as is his *God in Disguise*. This work is a protest against violence, yet its tone is basically optimistic and pastoral. It was first performed only a few weeks after the German occupation of Denmark and Norway and it quickly became a symbol of freedom to the isolated Swedish people.



Lars-Erik Larsson was extremely self-critical and tended to withdraw works and leave compositions unfinished. Had it not been for the persistence of conductor Sten Frykberg his second and third symphonies might not have been recorded in their entirety.

The composer's latter years were almost completely unproductive. Not being in the company of creative musicians might have deprived him of the necessary inspiration and stimulation to work.

With his music Lars-Erik Larsson sought to beautify and brighten our daily lives. And this he surely did.

Listen to *Lars-Erik Larsson in memoriam* on Friday June 19 at 4.30 pm.

Theatre Party

Yes — another theatre party! Tuesday July 7 at 8.15 pm Northside Theatre, Marian Street, Killara. Australian premiere of Sir Noel Coward's *In Two Keys*. Ann Ramsay has one hundred excellent tickets so hurry for your booking. Send a cheque and stamped addressed envelope to Mrs A. Ramsay, PO Box 328, Pymble 2073. Tickets \$18 each.



2MBS-FM

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ACKNOWLEDGEMENTS

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The Huntington Chamber Orchestra

The above orchestra is featured in a series of two-hour programmes each Sunday in June at 9.30 am. The following article, describing the evolution and achievements of this remarkable group of young people, is provided by Felicite Ross who acts voluntarily as their manager.

The Huntington Chamber Orchestra (HCO) is recognised for the vitality and freshness of its music making. Its development into a professional group worthy of regard makes an interesting story.

As a result of collaboration between violinist Richard Tognetti and double-bass player Katie Woods the group was formed early in 1985 with Richard as its leader. Their shared aim was to form an orchestra without conductor, wherein members might feel free to inject their ideas into performances, and work as closely together as might the members of a string quartet. The original group also included Karen Segal, Narine Melconian, Maria Lindsay, Richard Claxton, Petra Davies, and Lesley Larkum (violin); Mandy Murphy and Angela Lindsay (viola); Michael William and Rosalie Segal (cello).

Since then the membership has changed, and the orchestra has also expanded. Rosalie, Lesley, Richard and Mandy have left for other commitments. New members are Dimity Hall, Sarah Dunn, and Dominique Guerbois (violin); Roger Myer and Colleen Baxter (viola); Sarah Ingham and Adrian Wallis (cello). Susan Collins and Amber Davis (violin), and Andra Ulrichs (viola) have made significant contributions during the orchestra's development.

Most of these young musicians were previously members of the Sydney Youth Orchestra Association (SYOA) Chamber Orchestra, with sound training in this medium from John Painter — now director of the Canberra School of Music — and Lois Simpson.

Their first public performance was on June 22, 1985 in the Great Hall of Sydney University as one of the tercentenary series presented by the Early Music



Association of NSW. Conducted by John Gray, and with Nicholas Parle (harpsichord), Judith Elliott (oboe), and Stephen Bennett (bass), they performed works by J.S. Bach and Handel.

Most of this concert can be heard in the first programme on Sunday June 7 featuring the HCO. It marked the beginning of a close collaboration with Nicholas Parle, one of Australia's most accomplished harpsichordists, who is now developing a fine reputation in Europe.

The orchestra adopted the name 'Academy Strings' for their first performance. The group then gave two recitals for the Australian Opera Auditions Committee, without yet having a name. At the threshold of being a professional performing group it was imperative to have a name by which to be recognised and registered. An alternative to their first choice, which was not available for registration, had to be found hastily before their next engagement could be publicised.

Suggestions for honouring Australian musicians were put aside, or modestly refused. Then, simultaneously Richard Tognetti and I suggested 'Huntington', in gratitude to and with great respect for Bob and Wendy Roberts of the Huntington Estate Winery, Mudgee.

Richard, from Wollongong, and unable to find accommodation, had been a guest in the Roberts' Sydney home since the orchestra's formation. They had also engaged the Orchestra to play at the annual Winery Concert. Bob Roberts gave his blessing to the name.

Their first concert as the Huntington Chamber Orchestra was given in October 1985. It was a fund-raising performance for 'Operation Open Heart for Tonga', at Wahroonga. Guest artist John Harding played J.S. Bach's *Violin concerto in A minor*. Before leaving Australia he had taught some of the players, and they were thrilled to have such an accomplished musician, and a former leader of the Australian Chamber Orchestra, contribute his skill, knowledge and support to the event.

The HCO's first Huntington Estate Winery Concert will be the second programme of this month's series, on Sunday 14. It included Bach's *Brandenburg Concerto no 2*, with Robert Johnson (French horn), Anthony Chesterman (oboe), and Kate Clarke (flute). These three excellent musicians have willingly contributed their skills on several occasions. As always, it was a memorable evening of carefully blended wine, food and music, all of the highest quality.

The Winery has a superb natural acoustic. In this lofty building and surrounded by oak barrels, the performance was greatly appreciated by the audience, many of whom return annually.

Major performances given by the HCO in 1986 included: one for the combined Northside Music Clubs at Willoughby Town Hall in March; one for Monday Music at St Stephen's Church in July; closely followed by a concert for the Australian Musicians Academy in the Verbruggen Hall at the NSW State Conservatorium of Music. Most of this concert forms the third programme of the series, on Sunday June 21. It included the orchestra's first performance of the *Chamber symphony for string orchestra*, adapted by Rudolf Barschai, from the *String quartet no 8* of Shostakovich. This intensely evocative work was also recorded later in Mudgee, and will be broadcast in the last programme of the series on Sunday June 28.

The orchestra was invited to play at the Canberra School of Music in October. Here they were able to pay tribute to one of their early mentors, Lois Simpson, who was soloist for the *Cello concerto in C minor* by M. Casadesus. The warmth of the reception given by both the management and audience, the meticulous organisation, and the friendship extended by the billets were all greatly appreciated by the young musicians.

They returned to Mudgee for their final concert of 1986, with resounding success. Richard had been persuaded to direct, as soloist, the *Summer and Winter* concertos from Vivaldi's *Four Seasons*. The HCO was joined by Tommie Anderson (lute) and Nicholas Parle (harpsichord, by Rosemary Parle).

Those who had been present in 1985 noticed the maturity of presentation: a greater attention to detail without any loss of enthusiasm and vitality.

Richard and Karen were both members of the ACO and, early in 1986, they had the possibility to discuss the possibility of taking part in the next 'Mostly Mozart' series with Christopher Hogwood. As a result the HCO played in the Northern Foyer of the Opera House during the 1987 'Mostly Mozart' series. They were introduced by Christopher Hogwood, in his inimitable and enthusiastic manner, to a large afternoon audience.

On this occasion there was neither review nor recording, but the concert was the culmination of 20 months' dedication. It was generally considered that the



exquisite solo violin playing, together with the beauty and accuracy of the strings and continuo, would have compared favourably with many existing recordings of Vivaldi's *Four Seasons*. Their original goal was in sight.

The orchestra was active in assisting colleagues at the Conservatorium. They accompanied orchestral members for their Mozart and Haydn concerto examinations. The winds for these occasions were provided by staff and students. They also gave a fund-raising concert for the Conservatorium Association, a volunteer group which raises funds to assist Conservatorium students. From this source the HCO received a travel allowance to Canberra.

They performed for the ABC's 'In Tempo' programme, and for Channel Nine's 'Sunday Show'.

Many of their performances were reviewed. Roger Covell attended both Huntington Estate concerts: he compared the HCO favourably with the early ACO, and suggested that the development of this talented young group would be interesting to follow. A year later the review was positively glowing: '...with gifted leadership and direction coming from Richard Tognetti, Handel's *Concerto grosso, op 6 no 11* was a most encouraging start... the high point of the recital came in the Shostakovich-Barschai *Chamber symphony*... movingly and vividly presented... The overwhelming impression left was (so) vital and hopeful, and the pleasure of attending considerable...'

Fred Blanks was increasingly impressed by succeeding performances, particularly noting the assurance, discipline and sonority of their playing: 'Its musical discipline is taut, its collective tone rich and reliable, its attention to phrasing meticulous, its rhythmic attack precise'. Other reviews were equally encouraging and enthusiastic.

Throughout the twenty months of working together the HCO received neither Government nor private financial support, but relied on takings from their performances. They were sustained by enjoyment of and dedication to the music they played, and encouraged by the support from family, friends and other musicians. Amongst these were Alice Waten, teacher of most of the violinists; Joy Lee, then Musical Director of SYOA; Rev Graham Hardy, of St Stephen's Church; Barbara Glaser, Orchestral Manager of the ACO; Peter Grimshaw from Boosey and Hawkes; Abe Segal, creator of the Australian Musicians Academy, and Karen Segal who also acted as librarian and coordinator; Charles Barton and others from 2MBS-FM.

The HCO is now hibernating. Richard and Karen are studying in Europe, and others will soon follow. They plan to reform within the next two years. In the meantime we have the opportunity to hear and experience the growth of this group of individually-gifted and dedicated musicians through this month's programme series. It is an honour to have been associated with them.



and



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MIGNON

(A. Thomas)

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SINCE its inception in 1978, Opera Australia has devoted its centre spread each month to an in-depth study of an opera being staged somewhere in Australia — more often than not in Sydney.

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THE GLORY OF VENICE

Elaine Hamilton

"If I want to find another word for music, it is, again and again, Venice."

Nietzsche.

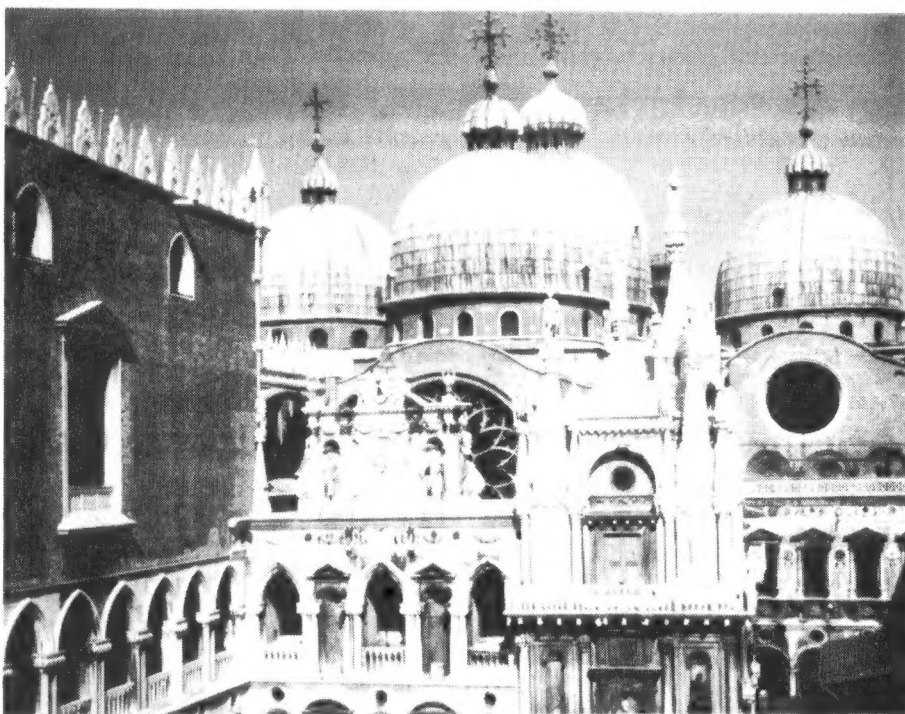
Friday, June 5 (midday) sees the start of a 19-part series on the music of Venice from the time of Adriaan Willaert (c1490-1562) to the time of Baldassare Galuppi (1706-1785). Both of these men occupied the post of maestro di capella at the Basilica of San Marco, Venice.

Willaert, almost singlehandedly, turned Venice into one of the great centres of the world's music. He dominated the musical life of Italy and his compositions circulated from one end of Europe to another. He was acclaimed as the very best the age had to offer, and in teaching pupils, such as Cipriano de Rore and Andrea Gabrieli, he ensured the continuation of his work.

The series will feature both well-known and little-known composers, all of them studying and working in Venice in the 250 or so years between Willaert and Galuppi.

For most of that time, musicians flocked to Venice from all over Europe, many making it their permanent home. Others studied and worked there, and then left to spread the 'Venetian style'. Two important Germans who did this were Hans Leo Hassler and Heinrich Schuetz. Others copied from afar but never actually worked in Venice, although many had their works performed there, particularly operas. These composers are not included in the series.

We begin with Adriaan Willaert, followed by Bartolomeo Tromboncino. Madrigalists Cipriano de Rore and Philippe Verdelot share the next programme. Then there is Andrea Gabrieli, who was one of the great teachers, and whose influence passed on through his pupils. The next programme contains the works of seven different composers: Claudio Merulo, Baldassare Donato, Cesare Gussago, Giovanni Croce, Bartolomeo de Selma y Salaverde, Giovanni Grillo and Giovanni Picchi. Then comes the great Giovanni Gabrieli, who was a pupil of his uncle, Andrea. Another pupil of Andrea Gabrieli was Hans Leo Hassler, followed by the great innovator, Claudio Monteverdi. Monteverdi is said to be as important in the development of music as J.S. Bach, Mozart and



Side view of San Marco Basilica from a window on the courtyard of the Doge's Palace.

Beethoven, and he is also credited with being the 'father' of opera.

Heinrich Schuetz is next. For many years he was Kapellmeister at the court of Dresden and the influence of his music in the Venetian style was quite considerable. After this there will be programmes on Alessandro Grandi, Biagio Marini, who was a great instrumental composer, and then Francesco Cavalli. Seven Venetians feature in the following programme: Giovanni Bassano, who was a trumpet player at San Marco, Ruggiero Giovanelli, Giovanni Buonamente, Francesco Turini, Cherubino Busatti, Giovanni Legrenzi and Giovanni Rovetta. An important instrumental composer was Dario Castello, about whom very little is known. However many of his works have survived and show him to be an exceptional musician.

The very well-known Tomaso Albinoni, Antonio Vivaldi, and Benedetto Marcello feature in the next three programmes. None of these was connected with the Basilica di San Marco. Albinoni and Marcello were dilettanti — men of wealth who did not need payment, but composed for the love of it. Vivaldi, a priest, was in charge of the music at the girls' orphanage.

The last years see fewer composers making Venice their home, as the centres of music moved elsewhere, not because of a decline in the quality of music in Venice, but because more opportunities were opening up in other cities in Italy and in the rest of Europe. A programme titled *The Last Years* introduces the music of Alessandro Marcello (Benedetto's brother), Antonio Lotti and Antonio Sacchini. The final programme features Baldassare Galuppi, the last maestro di capella at San Marco of any significance.

It's a long journey of 19 weeks, but I hope you'll take the time at 12 noon each Friday to listen, and as you listen, to be aware of the development of music in style, instrumentation and vocal characteristics. Anyone who has been to Venice and stood in the great Basilica will marvel at the music written for performances in this wonderful building. As well, we have madrigals and instrumental works, and some amusing songs. The Venetians always loved to laugh and sing and dance.

Many think of Venice as a great trading city, or as a centre of painting and literature, but to music-lovers, the *Glory of Venice* is Music.

COMPOSER AND CONCERT PIANIST: GRANT FOSTER

Lysbeth Cohen

In recent months listeners to 2MBS-FM have been hearing music by Sydney composer Grant Foster, a concert pianist who features as soloist in his own compositions.

The EMI recording of Grant's works was on the short list of Classical Music for the first Australian Record Industry Awards held in March this year. On that glittering evening, attended by about 2000 people, awards were presented for every kind of music imaginable — pop, folk, jazz, etc — and for individual artists.

Grant Foster's major work on the EMI recording (now also on CD) is his *Rhapsody for piano and orchestra — War, Peace, Love*, in which he was soloist with the Sydney Symphony Orchestra. This work has had two live performances in Sydney, the first (during the same week as he made the recording) at the Conservatorium at a concert to benefit the Royal Blind Society and the second at the Peace Concert held last year at the Sydney Town Hall.

The idea for this work came to him in London, he said, where he was conscious on the one hand of world aggression and international terrorism, and on the other of the goodness of people such as Mother Teresa and the obvious happiness of ordinary young people walking around holding hands. The music itself is lush and romantic, with some reminders for the listener of Elgar, Chopin and Rachmaninov.

The other works on this recording are piano solos, including three *Poems*, two *Voyages* — which take us to Buenos Aires and Marrakesh — and *Reflections*, which hark back to Grant's period in England working with Robert Helpmann on his *Peter Pan* production.

Grant's commission to write the incidental music for the play *Peter Pan* was quite dramatic, he said. In 1974 he had composed an *Overture* and some 'Fight' music, which he played to Helpmann at rehearsal. When Helpmann heard them he threw away the score he had intended to use and told Grant to write it all! The other *Peter Pan*

compositions are for a Mermaid Ballet, an Indian Ballet and incidental music. This production of *Peter Pan* played in London and toured for seven years, each year for about three months with well-known actresses (for example, Dorothy Tutin) in the title role.

Grant has recently composed an *Elegy* in homage to Robert Helpmann and he came especially into the 2MBS-FM studio to play it on our piano for future broadcast. This work and another new piano solo *The Legend* will be recorded for EMI this year.

Grant Foster was away from Australia for 14 years after he graduated from the Sydney Conservatorium, studying further in London, Paris and New York.

He has composed a number of romantic songs. He won the Australian Song Festival competition in 1974 with *Can't You Hear the Music of My Love Song* (sung by Samantha), and in 1978 represented Australia at the International Song Festival at Vina del Mar, Chile, where his song *Where Is Love?*

won first prize in the radio section and third prize in the judges' section.

Back in Australia since 1982 he has continued with song composition. Four of them were featured in February this year, sung by Sylvana at the Don Burrows Supper Club.

He has recently finished a piano concerto and is working on a concerto for trombone and orchestra.

Grant says he loves romantic music and that to him melody is important. His piano teacher in Paris (Marcel Ciampi) described him as "a superb musician and one of a handful of romantic virtuosos".

Now becoming better known in Sydney as a pianist, teacher and composer, he goes overseas each year for two months, mainly "for stimulation", he says.

A quiet modest man, he lives with his parents at Terrey Hills where the peace and the bush give him constant inspiration.

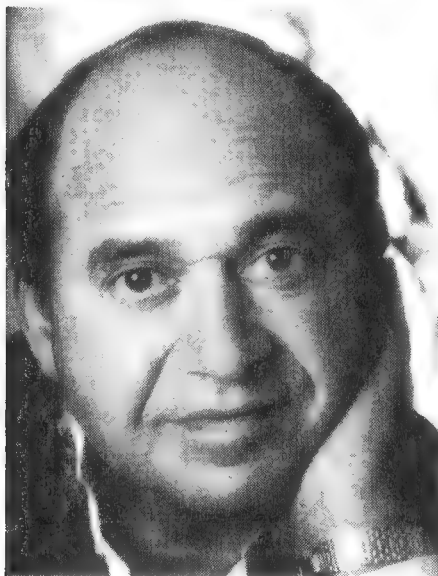
Grant Foster's music is available on LP and CD.



JAZZ RECORDS

Joya Jenson

I have been waiting a long time for the ever-popular singer/guitarist, JOHNNY NICOL, to record the song *Emily*, and at last my patience has been rewarded. On his recently released album, *Where The Love Is* (Larrikin LRJ 175), he has included this lovely Johnny Mandel ballad among the selections. And what is more, he has given it the treatment it deserves. This song is so right for Nicol's warm personal style, and besides, it holds something very special for him. Daughter Emily plays the enchanting Chloe in *A Country Practice*, and, as he explains, "Emily is dedicated to my



Johnny Nicol

daughter and mother — two Emilys". Bob Bertles' emotive saxophone adds to the listening pleasure of this stand-out track. Another film theme, *Love Letters*, is also included — an instrumental version with the composer listed as 'unknown'. Victor Young, the eminent composer of this piece, might well turn over in his grave. Isham Jones might be equally offended if he were around today, to discover that his famous *There Is No Greater Love* has the composer listed as unknown, and is titled *No Greater Love*, which is the name of another popular song altogether. Still, the music more than makes up for these lapses, as Nicol weaves his magic,

accompanied by musicians who work very well indeed with him. Apart from Bertles, there are pianist Col Nolan, Bill Twyman on bass, Harry Rivers, the drummer, and Barry Sutton, the percussionist, while drummer Russell Dunlop and bassist Victor Rounds perform on the title track. Other highlights include *Mike's Blues*, with its effective unison scatting from Nicol, and Nolan's solidly swinging solo chorus on *It's All In The Game*.

A captivating compilation is available on BENNY GOODMAN *Mostly Sextets* (Axis AX701319 from EMI). Goodman, the masterful technician of the clarinet and swingster supreme, needs little introduction. Here he is heard on 12 tracks from 1947 Hollywood sessions, presiding over the very best of company. The personnel varies between certain tunes, but the quality of the music remains consistently excellent. They have to be top musicians to keep up with The King of Swing. Pianists Mel Powell and Jimmy Rowles are on six cuts apiece, vibist Red Norvo plays on nine, guitarist Al Hendrickson, on seven. Don Lamond and Louis Bellson are two of the drummers who drive the action along. There's a fast *Bannister Slide*, and even a more up-tempo version of *The World Is Waiting For The Sunrise* and *Nagasaki*. Other offerings include *That's A Plenty*, *Henderson Stomp* and *The Varsity Drag*. Goodman flies high, wide and handsome, and all in all, this is great swing from artists who knew what it was all about.

Three of the most respected musicians in their fields appear on *The Poll Winners* BARNEY KESSEL WITH SHELLY MANNE AND RAY BROWN (Contemporary S7535 from Festival Records). This re-issue is part of the *Original Jazz Classics* series, and the trio won jazz popularity polls in *Down Beat*, *Playboy* and *Metronome* magazines in 1956 — thus the title of the album, although it happens that these artists won many other polls in many other years as well. Recorded the following year, the repertoire ranges from Duke Jordan's *Jordu*, through old favourites, *Satin Doll*, *It Could Happen To You*, *Mean To Me*, *Don't Worry 'Bout Me*, *Green Dolphin Street*, *You Go To My Head*, to a Kessel original called *Minor Mood* and Harry Warren's *Nagasaki*.

These skilful players sound in complete accord and in their element, which makes this concept album an absolute delight.

A mono recording of performances at the Olympia Theatre in Paris during the November of 1957 constitutes the material on COUNT BASIE AND HIS ORCHESTRA (Magic AWE13 — Vanguard Music). This was the band that included trumpeters Thad Jones and Joe Newman, trombonists Al Grey and Benny Powell, with Frank Foster, Frank Wess and Eddie 'Lockjaw' Davis in the saxophone section. The aggregation may not have been the definitive Basie band, but my! how they could swing! Singer Joe Williams delivers several songs that were popular hits for him with Basie: *Well, Alright, OK, You Win and Gee, Baby, Ain't I Good To You* being two of them. Williams is in good voice, the band supplies punchy accompaniment, and there are solo contributions from the Count himself (*The Kid From Redbank*), Lockjaw (*Whirlybird*), Foster (*Little Pony*), et al. The band is great, so more's the pity that the uneven technical quality of the recording doesn't match it.

Two more albums in the CBS *I Love Jazz* series are of a great gospel singer and a giant of jazz piano. MAHALIA JACKSON *Newport 58* (CBS LJ-22) makes it easy to understand why the lady was given the title of Queen of the Gospel Singers. Her rich contralto is heard on hymns, spirituals and popular themes. The repertoire includes *The Lord's Prayer*, *Joshua Fit The Battle Of Jericho*, *His Eye Is On The Sparrow* and *He's Got The Whole World In His Hands*. THE EARL HINES TRIO *Fatha* (LJ-23) contains 12 cuts put down in 1964 by Hines, accompanied by Ahmed Abdul Malik on bass and Oliver Jackson, drums. Apart from Fatha's powerful, rhythmical piano, his smoky-voiced vocalising is heard on *St James Infirmary* and the beautiful ballad, *Trav'lin' All Alone*. Fatha always had plenty to say musically, but there are other recordings of the master musician's work of more satisfying worth than this one.

Joya Jenson is the Herald's Jazz critic.

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Vogels/2MBS-FM Young Performers Competition



Felicia Meric

Felicia Meric was born in Japan in 1973 and arrived in Australia in 1975.

After successfully passing an audition for entry to the Junior School at the NSW State Conservatorium of Music in 1981 she became a pupil of piano teacher Neta Maughan. In 1984 Felicia commenced studying cello with Lois Simpson at the Conservatorium. Presently she learns from Susan Blake. Now in Year 9 at the Conservatorium High School she has taken up pipe organ as her third instrument under the tutelage of David Rumsey.

In 1984 she performed the *Andante* of Mozart's Piano Concerto no 21, K467, with the Sydney Youth Symphony Orchestra at the Sydney Town Hall. In the same year she won the National Finals of the Beale Piano Festival. She has won prizes in the City of Sydney Eisteddfod and in regional competitions.

Last year she gained her A.Mus.A. in piano and an AMEB scholarship.

For her 2MBS recital at noon on Tuesday June 2 Felicia will play works by J.S. Bach, Beethoven, Chopin, Brahms, Riccardo Pick-Mangiagelli, Villa-Lobos and Larry Sitsky.



Elizabeth Kelvin

Elizabeth Kelvin was born in America and came to Australia at the age of ten. Two years later she began clarinet lessons with Susan Bell. Elizabeth is currently in her final year of the Bachelor of Music course at the NSW State Conservatorium of Music, studying with Gabor Reeves.

While at school, Elizabeth was a member of the Sydney Combined Schools Ensembles as well as a participant in solo night concerts. For many years she has been a member of various orchestras including the Sydney Youth Orchestra, the Willoughby Symphony Orchestra, the Hunter Orchestra in Newcastle and the Sydney Chamber Ensemble. Elizabeth is now a member of a clarinet quartet known as the 'Playmates', giving regular recitals. She also enjoys making music with her two sisters.

Elizabeth hopes to further her music studies overseas in the near future.

For her 2MBS-FM recital at noon on Tuesday 16 Elizabeth will play works by Brahms, Deak, Holford and Kokai.

The Volunteer Scene

Jim Cullen

OK, so you don't want to be a receptionist for 2MBS-FM, or an announcer, or a programmer, or a technician, or a sub-editor, or any of the other categories you might imagine that we need. But you'd like to do something for the cause, provided you could free-wheel for a while without getting irrevocably committed to something you might later regret. Hands up if you're like this. Yes, I thought so — about 5% of you. Well, we have good news. You can join a committee.

Sure, some require a reasonable grasp of the technical content, e.g. the Computer, Recordings or Technical committees, but things begin to open up with Programming, On-air Standards and Library committees for those steeped in music, the Guide Production Committee if you happen to have a flair for any of the usual publishing components; and Planning, Finance, Marketing and Publicity for the hot-shots of commerce.

Beyond that you could nudge your way into the Volunteer, Social, Prom and Book and Record committees simply because you're a good organiser, group leader, leg man (the one who does the running around, not the fancier of female underpinnings), morale booster, minutes secretary, trouble-shooter, etc.

And for the mildly obsessional there are always the Building Security and Rules Revision committees.

All meetings are open, are held at the Station mostly in the evenings and are monthly. You can always suss out several, if need be, before deciding where to make your main thrust. This could be your opportunity to transmit the skills and knowledge acquired elsewhere to your favourite radio station, or perhaps to do for us what you haven't had the chance of doing elsewhere. Ring us on 439 4777 for an appointment and we'll open up a new dimension in your life.

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HOT OFF THE PRESS



Beethoven: *Symphony no 3 in E flat, op 55. Coriolan Overture.* Vienna Philharmonic Orchestra; Claudio Abbado, conductor. DG Digital 419 597. Available CD, LP and MC.

Another Beethoven cycle emerges from Deutsche Grammophon. It seems that the record-buying public has an insatiable *à la* petite for them. Any new cycle has to face formidable competition from both the recent and more distant past. From Klemperer, Furtwaengler, Toscanini, Karajan, Szell and Boehm to modern day maestros such as Maazel, Bernstein, Masur and now Muti and Guenter Wand, who are both releasing sets at this time, every major conductor has his interpretations recorded.

Claudio Abbado is, of course, at the forefront of his generation. Musical director of the Vienna State Opera and therefore the Vienna Philharmonic Orchestra's main conductor, he has waited to record the Beethoven symphonies until his maturity, and his interpretations of these works will be keenly sought by his many admirers.

This performance of the *Eroica* is brisk but not breathless. Abbado brings many illuminating interpretive ideas to the score. This is not a heavy Teutonic reading of the work, but one which does not lack power or majesty either. He allows the tempo to broaden occasionally in the first movement, which tends to impede the symphonic argument. While one cannot deny the beautiful expressiveness which Abbado brings to the second subject and other moments of repose, some of the climaxes lack real intensity. Nonetheless, at all times we can sense the fine control Abbado has over the performance.

The slow movement also lacks the weight and intensity of, say, Klemperer or Karajan, but instead we have beauty and a flowing tempo. The solo oboe plays most eloquently; in the old Viennese tradition it is a quaint, slightly old-fashioned sound.

The third and fourth movements come off very well; the Vienna horns in the trio of the third, and at the end of the symphony, are simply superb. Abbado's reading of the *Coriolan* overture is very brisk and intense, but it again lacks real weight, and the argument is impeded by the lack of consistency in tempo.

Abbado's *Eroica* is lighter and more lyrical than that of many of his rivals', beautifully controlled, and outstandingly well played and recorded. With 60 minutes and 22 seconds playing time, it is good value for money, too. For those who like a heavy Germanic style, look elsewhere — Klemperer, Karajan, or Masur, are recommendable. Abbado provides an Italianate antidote, and is certainly competitive. TD



Fiorillo, F. Violin concerto no 1 in F. Viotti, G. B. Violin concerto no 13 in A. Adelina Oprean, violin; European Community Orchestra; Joerg Faerber, conductor. Hyperion A66210.

In this case one can judge the cigars by the picture on the box: a crimson rose bespattered with pearly dew.

Viotti and his less-known contemporaries were violin virtuosi who wrote a great deal for their instruments. Both, naturally, pen passages of pyrotechnics; both, fortunately, have a marked gift for melody. Both concertos fall gracefully on the ear without engaging heart or head.

The Rumanian soloist plays with an easeful charm and Faerber directs his youthful band with a lightness and

suppleness admirably suited to the music. A delightful disc, with the Viotti work being marginally more rewarding on repeated hearings. BN-J



Bruckner: *String Quintet in F.* Kocian Quartet with Lubomir Maly, first viola. Supraphon 1111 3899 G.

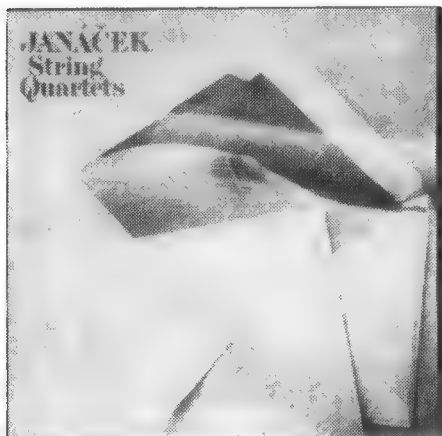
The String Quintet in F, finished in July 1874, between the 5th and 6th symphonies, is Bruckner's single important chamber work. It is ironic that the far better-known *Intermezzo* and *Trio for String Quintet* was written as an alternative to the *Scherzo* of the Quintet in F, which was found too difficult by Joseph Hellmesberger and his players.

The first movement is marked *Gemaessigt* — with constraint — and that is how it is written and played. The climaxes never rise beyond forte; when the first violin begins to soar, it is gently brought back to the company of its colleagues. This is pensive music, a not unhappy self-communing. The *Scherzo* is marked *Schnell* — fast — but it isn't. Bruckner ambles his leisurely way, with a cheerful little skip from time to time, a pause to look about him to delight in what he sees.

The *Adagio*, by far the longest movement of the four, is Bruckner at his greatest. One feels that this is the music of a man who, in Bruno Walter's words, has found God; it is serenely confident, touched with a quiet melancholy and for all its length never flags for a moment.

Though the Finale is marked *Lively*, it moves slowly and rather sombrely, of a piece with the rest of the Quintet. I think it is no exaggeration to say that this work can stand comparison with the late chamber music of Beethoven.

BN-J



Janacek, L: *String Quartet no 1, Kreutzer Sonata, String Quartet no 2. Intimate Pages. Smetana Quartet. Supraphon 1111 3866 9.*

'This must be some of the most original string quartet writing of our century, matching Bartok at his most exploratory', wrote John Warrack in his review of the Talich Quartet's performance of those works (Gramophone January 1986). I share his enthusiasm for this 'marvellous pair' of quartets.

Tolstoy's short story *Kreutzer Sonata* about an unhappy, tortured, beaten woman killed by a jealous husband had already inspired Janacek to write a piano trio, now lost but for some fragments. The despairing two-bar phrase with which the work opens occurs again and again in the first movement and in the fourth, binding this work together. The second and third movements share an eeriness produced by the bows' playing near the bridge of their instruments, a harsh, unhappy sound. The final movement harks back to the first, though now the colours are darker. At one point it seems that light may appear, but the lilting tune turns into hopelessness: there is conflict throughout and the tension is never resolved.

In the second string quartet subtitled *Intimate Pages* (originally *Love Letters*) Janacek poured out for the last time his passion for Kamila Stösslova, a married woman 38 years his junior, who influenced him from their first meeting in 1917 until his death in 1928.

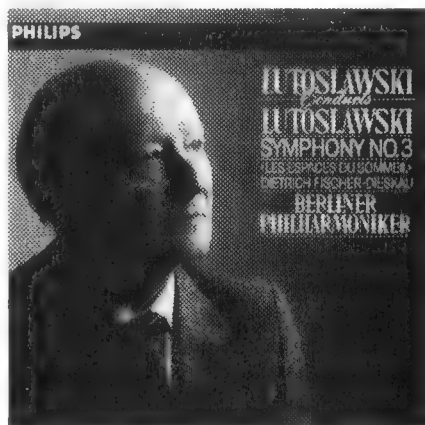
A confession of love it may be, but, as he wrote to Kamila, 'cries of joy, but, too, strangely enough, cries of horror': there is tenderness and distress, playfulness and anxiety: indeed, with its constant changes of mood, of tempo, of rhythm, the quartet presents formidable difficulties to its interpreters. The Smetana Quartet, so experienced in Janacek's music, is equal to them. Its violist,

Milan Skampa, after years of research has cleansed the scores of layers of interpretive conventions and editorial errors and what we hear on this recording, made before an audience in Prague in 1979, may be taken as authoritative, if somewhat clinical.

Comparison with the CD version (Denon 33C37-7545 — and at 41 minutes playing time an expensive buy) reveals little difference of tone quality: somewhat less steely perhaps and with a welcome absence of applause.

The performances by the Janacek Quartet recorded in the Supraphon Studios in 1963 (SUAST 50556), while they may not have had the benefit of Dr Skampa's researches, have the advantage of a loving interpretation.

BN-J



Lutoslawski: Symphony no 3 and Les Espaces du Sommeil. Berlin Philharmonic Orchestra; Dietrich Fischer-Dieskau (baritone); Witold Lutoslawski, conductor. Philips 416 387-1.

Only time and history will reveal the full stature of Lutoslawski's music. On the basis of the many works which have been recorded so far, however, and, particularly, the two coupled on this new Philips disc, it's difficult not to sense that he is one of the most important figures of our century.

Both the Symphony no 3 and the vocal-orchestral work *Les Espaces du Sommeil* (The Spaces of Sleep), catalogue the most characteristic aspects of Lutoslawski's style: an almost breathtaking economy of language, sureness of shape and pacing, and, above all, fantastic use of orchestral colour.

In his own programme note for the first performance of the Symphony no 3 (in 1983 with the Chicago orchestra and Sir Georg Solti), Lutoslawski cites the form of the late Haydn symphonies as the model for his own work. As one listens repeatedly to this new piece,

however, it's hard to ignore the Beethoven-like sense of dramatic propulsion or the way in which Lutoslawski, like Beethoven, is able to generate long paragraphs of musical argument from tiny motive cells.

It's significant that orchestral works as recent as these two are here receiving not their premier, but a second recording. And the difference between this version, with the composer himself conducting, and the CBS issue of the same works with Esa-Pekka Salonen and the Los Angeles Philharmonic, are revealing.

While the new Philips disc carries much authority, Salonen's approach is, nonetheless, most persuasive and draws much of the music's richness and many-layered qualities. In the Symphony no 3, he emphasises precisely the dramatic pulse of the score — the way in which Lutoslawski's tiny melodic mobiles are able to energise long stretches of musical space. The composer, on the other hand, points to the lyricism of the work to the lithe and sensual dimension of the material. In this regard, the playing of the Berlin Philharmonic Orchestra is beyond reproach. Lutoslawski, too, allows the material just that extra sense of space and breadth; his version evokes mystery and tragedy, whereas Salonen responds to the sense of urgency which the music contains. It is a measure of the strength and substance of the Symphony no 3 that the two readings of the score can be both so different and so exceptional.

It will be fascinating to hear Lutoslawski's presentation of the work later this year when he conducts the Sydney Symphony Orchestra in a whole programme of his music.

The second, shorter piece on this disc, *Les Espaces du Sommeil* (1975), receives a truly definitive performance from Dietrich Fischer-Dieskau, for whom it was written. Lutoslawski has frequently chosen French texts for his extended vocal pieces; predictably and in a masterful way, Fischer-Dieskau responds to every nuance and colour of the surrealist verses of Robert Desnos. The arching melodic contours of the score are tailor-made to Fischer-Dieskau's vocal powers: that wonderful ringing clarity of upper register and his infinitely varied manner of declamation and recitation. He inhabits the music in a way few singers are able to achieve. John Shirley-Quirk on CBS, gives a distinguished and committed performance. Yet, somehow, it fails even to approach Fischer-Dieskau's bleak, almost tortured evocation of the images of the text.

An outstanding recording. **AF**

HOT OFF THE PRESS



Beethoven: *Symphony no 9 in D minor, op 125*. Gabriela Benackova, soprano; Marjana Lipovsek, alto; Goesta Winbergh, tenor; Hermann Prey, baritone; Vienna State Opera Chorus; Vienna Philharmonic Orchestra; Claudio Abbado, conductor. DG Digital 419 598. Available CD, LP and MC.

In many ways Claudio Abbado's reading of the ninth symphony is a greater success than his *Eroica*. The expectant atmosphere at the very opening is well caught. The tempo is steady, and the music unfolds in a most majestic fashion. Here and there Abbado's penchant for 'interpretive points' surfaces, but, on the whole his grip and control are superb. Perhaps Abbado might have driven the main climax home more powerfully, but one can sense that he is reserving something for later.

The Scherzo also moves strongly and purposefully. Abbado observes the correct tempo relationship between Scherzo and Trio, and his tempo for the Trio seems faster than usual because of this. Many conductors apply the brakes at this point, Abbado is a refreshing change.

The slow movement has the necessary poise and restraint with fine woodwind soloists and beautifully sweet violins. The somewhat detached manner sets in relief the mighty explosion that the finale unleashes. Suddenly the point of the performance becomes evident. Abbado has built towards this moment, and he storms into the Finale with tremendous power and vigour. The basses and celli are almost brutal in their onslaught into the recitative section. Abbado brings an element of neurosis that has previously not been in evidence, and then his tempo for the famous main

theme brings calm and resolve. The rest of the movement is splendidly judged, with excellent choral work and good soloists.

I have heard better assumptions of the tenor part, but baritone Hermann Prey delivers his recitative with great authority and excellent diction.

The recording is excellent, although there is some lack of expansion in the largest 'tutti's'. The playing is first-rate, and, on the whole, this 'Ninth' is eminently recommendable. For those who buy the black vinyl disc there is one snag, however. The side break occurs in the middle of the slow movement. On CD, of course, this is not a problem. TD



P. Tchaikovsky

Tchaikovsky: *Violin concerto in D, op 35*. **Chausson:** *Poeme for violin and orchestra, op 25*. Nigel Kennedy, violin; London Philharmonic Orchestra; Okko Kamu, conductor. EMI Eminence EMX 2100.

The orchestral introduction, matter-of-fact, stiff almost, does not prepare one for the richly romantic violin playing to follow. After listening to Mullova last month and her cool attitude to her fellow countryman, it was astonishing to hear a young Englishman get to the heart of the music as Kennedy does. He gives us *portamenti*, *tenuti*, *rallentandi*, but never falls into sentimentality or self-indulgence.

The first movement he takes at a very slow speed, spinning out golden threads of sound: rapturous in the pianissimo passages, thrilling in the climaxes.

For all its slowness the first movement never gives the impression of sagging. The canzonetta is a beautiful pastel, the finale dashing played by soloist and orchestra. On my pressing there were three short bursts of distortion in the last movement, not due I think to my equipment, for they occurred repeatedly at exactly the same spots.

All that I have said about the Tchaikovsky applies to the Chausson. The sound is spacious and natural. And what a splendid coupling. BN-J

Reviewers for this month are: Brin Newton-John, Tim Dowling and Anthony Fogg.

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Jottings from Betsy Brown

Kim Mooney (who is a conductor at the Klagenfurt Opera) writes from Klagenfurt that he hopes to be in Australia in May/June of this year. He has been very busy: "just had two premieres together, *The Nutcracker* ballet and Lortzing's opera *Zar und Zimmerman*. In the month December/January I had 24 performances. Both pieces went well and it's good to be busy and doing a lot of conducting." Kim also indicates that he "may be doing an opera in Spoleto in 1988 which would be good," and confirmation or otherwise of this will be known in May when he arrives.

Brian Hanly (violin) writes from Laramie, Wyoming, where he is on the staff of the University of Wyoming, that he has been very busy, but enjoyably so. His solo concert appearances and those of the Western Arts Trio, of which he is a member, have "included appearances in Los Angeles, Houston, Denver, and Mexico City." He was also more than pleased that "one of my former students was a winner at the Indianapolis International Violin Competition last September".

Theresa Cameron (ballet, cello) writes most enthusiastically of the development of the joy she is experiencing in the 'Dance-Alive' movement in which she is involved in Koblenz, "to bring joy of movement and a physical/mental well-being to healthy and sick people. Rhythm is also included. This concept is in the foreground of Dance Therapy. The children participating are children with minimal cerebral dysfunction, children with deportment and co-ordination weaknesses and dyslexics." Theresa also reports "naturally enough, I've also re-applied for Bayreuth and keeping my fingers crossed for that. This year sees a new *Lohengrin* production by a German film director, Werner Herzog. Next year is the new *Barenboim Ring*. That will be interesting."

Karen Segal (violin) is in Vienna where she will be studying for some months. She writes that "for the past three and next five weeks I am undertaking an intensive German course run by the Goethe Institute, an excellent but very time-consuming occupation and requiring every ounce of concentration". Karen's sister, **Rosalie** (violoncello) is also studying in Vienna.

Suzie Barrett (violin) writes from London that she is very busy "which is good in these times". She continues that she is "in a show in the West End — *Me and My Girl* — which is very successful". This does not preclude her doing other concerts as required, but it does mean that she is "always working, which is very handy". Suzie also sees **Maurice Clare**, whom many will remember, and says that "he is very well". However, she does not see as much of **Galina Solodchin** (violin) as she would like, or of **Dayle Stevens** (violin) and husband **David Hume** and their three children.

Richard Williamson's (violin, viola) February letter reports that baby son Sam had been very ill at Christmas, but was much better, much to the relief of his mother, Susan, and father Richard! Richard goes on, "At the moment I'm working with the BBC Philharmonic Orchestra for 2-3 weeks. At the end of last year I had a tour to Nigeria with the City of London Sinfonia, and a week in Salzburg with the New English Orchestra, with whom I played the Telemann Concerto. There are future plans for tours to the Azores and Portugal, Scandinavia, Hong Kong, Delhi, Bangkok, and Macao with the Goldberg Orchestra, as well as Austria and Switzerland with the New English Orchestra".

Tamas Ungar (piano) wrote in December that he had "concluded two successful tours of ten days and 14 days", and that he was enjoying his teaching and students were responding to their challenging programmes. Tamas expects to "be in England all of February, and one week in the Chicago area in April".

Debbie Lander (viola) writes that "I'm really enjoying London, the concerts, theatre, and general arts scene is fantastic. I auditioned for the Chamber Orchestra of Europe... also I'm auditioning for St Martin in the Fields later this month, so I'm practising hard." Debbie has met up with "quite a lot of Australians... most recently with Grey Noble and Penny Tribe". She was also interested in "a book available called Australian/English".

Leslie Somlai (violin) writes from Hilversum that after the year's orchestral work he "had a marvellous Christmas holiday in Thailand and Burma, where we spent seven days — a real treat — and very pleasant. (Compared to hectic Bangkok, a most enjoyable holiday.) Now I am back busy with work".

In January, **Kathy Selby** (piano) made her London debut at the Wigmore Hall. Since 1978 Kathy has been studying in America. Her mother writes that they had "a memorable ten days in London... despite the terrible January weather... The concert was a great success and well received by the critics", one of whom described Kathy as "sustaining a big romantic programme without the least sign of strain". Her mother continues that "Kathy almost took a double leap when she came out on stage to see Matthew Lee there from Sydney, as well as Margaret Powell and Michael Dussek, and lots of Curtis friends, and also many Americans who happened to be in London. We were also amazed by the number of Australian voices chattering around us." Mrs Selby also wrote that "Margaret Powell looked lovely", and that Kathy would be in Sydney later.

Algis Laurinaitis (trumpet, teacher of music) at the conclusion of his latest letter wrote: "I have included for your interest some information about my school's planned music tour to England and France". The school of which Algis speaks is Marryatville High School in Adelaide, South Australia, where a Special Interest Music Centre was opened in 1976, and which has become "the source of highly-gifted young musicians" who have also "enjoyed a proud record of success on the academic front". In March of this year, 1987, after two years of planning, Algis writes that 45 people will leave on a tour to visit and "perform at such specialist music institutions as the Menuhin School, the Purcell School, Wells Cathedral School, and Pimlico Comprehensive School, and to meet and work with Conservatorium and High School students in Versailles". The itinerary of this music tour is demanding but very exciting, and gives very real evidence of two years of careful planning.

Melanie Grant (piano), now in London to continue her studies writes: "I am studying at the Guildhall School of Music doing the Advanced Solo Studies Course over two years. The school offers many opportunities for performance and gives students access to a fully equipped recording studio, where we can learn all recording techniques and become accustomed to playing to the microphone. Also there is instruction in the Alexander Technique... I am also enjoying all that London has to offer — concerts, plays and films."

Gusztav Fenyo (piano) wrote in January from Glasgow where he is on the staff of the Royal Academy. He writes that the concert where he was "soloist with John Hopkins as conductor, went very well indeed. The main joy was my collaboration with Mr Hopkins, and also the long conversation we had about music." Gustav also wrote of his delight in his visits to Hungary and to London, and the satisfaction that "our new Academy building is nearing completion. The new session will commence there, and we are looking forward to it, even though... there will be problems to be overcome, as always."

Miss Betsy Brown was formerly Headmistress of the NSW Conservatorium High School and more recently Student Adviser.

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'Aria' Award

Ida Ferson

Barry Conyngham's *Southern Cross* on inaugural classical 'Aria' winner

A recording of Barry Conyngham's *Southern Cross* concerto and *Ice carving* has recently been awarded an 'Aria' as the best Australian Classical Record for 1987. This was the first classical music award by the Australian Record Industry Association (ARIA), judged by an invited panel which included the Chairman of Directors of the MBS of NSW, Belinda Webster.

Barry Conyngham started his musical career as a jazz pianist, then studied composition with Peter Sculthorpe at Sydney University. In 1969 a Churchill Fellowship took Conyngham to Japan to study with Toru Takemitsu. *Ice Carving*, for amplified solo violin and four string orchestras, was composed in Tokyo and bears the stamp of Takemitsu's influence.

The work has a clear programme: on a summer day sculptors carve figures from ice blocks in the Imperial Gardens of Tokyo. The amplified violin plays the sculptor. Four string groups present the ice blocks: immobile at first, rising to polyphonic density when the sculptures are completed, and playing *glissandi* and indefinite pitch when the figures melt in the sun. At the end the solo violin returns with nostalgic memories of the past.

After a spell at home Conyngham went to the USA on a Harkness Fellowship to study and teach, then to France and England. Since 1975 he has been reader in Music at Melbourne University.

His *Southern Cross* was written in 1981 on commission from the ABC. In 1985 it won the highest recognition ever accorded to an Australian work in the Paris Rostrum of Composers.

The concerto's imagery is of stars and of the Australian continent; they share grandeur and timelessness. The second image is of the 'crossings of paths' of two soloists: Roger Woodward the pianist, and Wanda Wilkomirska the Polish violinist. The work is composed as a double concerto for violin, piano and orchestra which depicts the soloists' meeting and its strength, and ultimately, their separation.

Accepting the 'Aria' on behalf of EMI Records, Mr Henry Pritchett reaffirmed his company's commitment to maintaining Australian composition in its catalogue.

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 Wilkynson 26
 Willaert 5, 19
 Williamson, M. 8, 28
 Wren 5
 Wolf 2, 13
 Zelenka 21
 Ziehrer 11

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PROGRAMMES FOR JUNE

Symphony Orchestra
Philharmonic Orchestra
Radio Orchestra
Festival Orchestra
Chamber Orchestra
National Orchestra
Theatre Orchestra
Promenade Orchestra
Chorus and Orchestra

SO
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Ch & O

Music duration is shown after the record identification.

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

A pair of guitarists, Tal Farlow and Attila Zoller, gain some of the spotlight during this hour of jazz. Also pianist Pete Jolly and the gig band of Jimmy Lunceford.

1.00 MONDAY MUSIC

RECORDED BY
2MBS-FM

Recorded at St Stephen's Uniting Church,
Macquarie St on May 25.

2.00 AUSTRALIA WIDE

From the National Programme Service of the
PBA

3.30 OLE BULL

Prepared by Bob Goodnow

Bull, O. (1810-1880). Visit to a summer farm. 9
Polacca guerriera. 14
Nocturne. 4

Arve Tellefsen, violin; Bergen SO; Karsten
Andersen, conductor. (all above)
NKF 30041

4.00 MUSIC WITH A LATIN FLAVOUR

Prepared by Mary Ludlow

de Falla, M. (1876-1946). The ritual fire dance
(1915). Boston Pops O; Arthur Fiedler,
conductor. 4
RCA LSC 3279 4

Trad. Flamenco music: Tanguillas. Los
Romerros, guitars. 4
Philips 6599 434 4

Turina, J. (1882-1949). Rapsodia sinfonica
(1931). Alicia de Larrocha, piano; London PO;
Rafael Fruhbeck de Burgos, conductor. 9
Decca 410 289-1 9

Galindo, B. (b1910). The vow (1950-51).
Mexico PO; Fernando Lozano, conductor. 15
Forlane UM 3552 15

Liszt-Busoni. Rhapsodie espagnole (1863).
Felicja Blumental, piano; Prague CO;
Hellmuth Froschauer, conductor. 17
Turnabout TV 34372 S 17

5.00 WORK'S DONE FOR TODAY

Prepared by Michael Sheehan

Britten, B. (1913-1976). Serenade, op 31
(1943). Peter Pears, tenor; Dennis Brain, horn;
New SO of London; Eugene Goossens,
conductor. 25
WRC 3144 25

Rachmaninov, S. (1873-1943). Piano concerto
no 1 in F sharp minor, op 1 (1892). Tamas
Vasary, piano; London SO; Yuri Ahronovitch,
conductor. 29
DG 2530 717 29

Strauss, R. (1864-1949). Don Quixote, op 35
(1897). Paul Tortelier, cello; Dresden State O;
Rudolf Kempe, conductor. 42
HMV 88002 42

Verdi, G. (1813-1901). Odabella's recitative
and romance, from Attila (1846). Joan
Sutherland, soprano; Welsh N Opera O;
Richard Bonyngne, conductor. 5
Decca 417 253-1 5

Albinoni, T. (1671-1750). Concerto no 3 in F
(1722). Heinz Holliger, Maurice Bourgue,
oboes; Maria Teresa Garatti, harpsichord; I
Musici. 12
Philips 9502 042 12

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from *Bunk* to *The Bird*

8.00 MUSIC THAT'S BAND (56)

Prepared and presented by Owen Fisher

In this series of monthly programmes of band
music, the accent is on variety. Famous bands
play marches, waltzes, hymns, tone poems,
transcriptions of classical works, musical
comedy, film music, and sometimes even
feature a novelty number, too.

Brahms, J. (1833-1897). Academic festival
overture (arr. Wright). Black Dyke Mills Band;
Geoffrey Brand, conductor. 10
Astor GGS 1361 10

Barough-Lai. A man and a woman (arr.
Reese). St Mary's District Brass Band; Cliff
Reese, conductor. 3
Troubador TCS 037 3

Sibelius, J. (1865-1957). Finlandia. Hammonds
Sauce Works Band; Geoffrey Whitham,
conductor. 8
Astor GGS 1086 8

Lowe, J. Traffic tangle. City of Coventry Band;
Peter Parkes, conductor. 2
Polyphonic PRL 014 2

Davis, R. Jenny Wren. Phillip McCann, cornet;
Fairey Band; Harry Mortimer, conductor. 4
EMI DUO 130 4

Moss. March: Royal tiger. Leyland Motors
Band; Michael Cotter, conductor. 2
Decca SB 326 2

Helyer, J. Tricky trombones. Nine trombones
from bands of Fairey Aviation, Foden Motor
Works and City of Coventry Bands; Harry
Mortimer, conductor. 3
EMI EMS 1058181 3

Sullivan. Hymn: Onward Christian soldiers
(arr. Boddington). GUS Footwear Band;
Stanley Boddington, conductor. 2
Columbia SCX 3455 2

Miller. Miller magic; Little brown jug; String of
pearls; Moonlight serenade; St Louis blues
(arr. Stevens). Hammonds Sauce Works
Band; Geoffrey Whitham, conductor. 6
Astor GGS 1411 6

Sherman. Selection from the film Mary
Poppins (arr. Wright). GUS Footwear Band;
Stanley Boddington, conductor. 5
Columbia TWO 282 5

Langford, C. Fantasy on British sea songs.
Black Dyke Mills Band; Geoffrey Brand,
conductor. 6
RCA PL 25025 6

Monday 1

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you
pleasure from midnight to the first of
Monday's programmes

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire
with time calls in between

9.00 AUSTRALIAN COMPOSERS

Prepared by John Staats

Conyngham, B. (b1944). Five windows.
Sydney SO; John Hopkins, conductor. 17
ABC RRCS 384 17

Holland, D. (b1913). Symphony for pleasure.
South Australian SO; Henry Krips, conductor. 22
ABC AC 1002 22

Humble, K. A music for baroque ensemble.
Vernon Hill, flute; Jindrich Degan, oboe; John
Mowson, double bass; Sergio de Pieri,
harpsichord. 10
ABC AC 1011 10

10.00 TWO GENTLEMEN OF VIENNA

Prepared by Barrie Marchant

Diabelli, A. (1781-1858). Grande sonate
brillante, op 102. Pepe Romero, guitar;
Wilhelm Hellweg, piano. 14
Philips 410 396-1 14

Beethoven, L. (1770-1827). Piano trio no 10 in
E flat, op 44. Trio Vidom. 13
Pavane ADW 7049 13

10.30 CONCERT HALL

Prepared by Di Cox

Rossini, G. (1782-1868). Il signor Bruschino,
overture. Orpheus C Ensemble. 5
DG 415 363-1 5

Field, J. (1782-1837). Piano concerto no 4 in E
flat (1812-15). John O'Connor, piano; New Irish
CO; Janos Fuerst, conductor. 28
Fidelio SPH 9942 28

Shostakovich, D. (1906-1975). Symphony no 5
in D minor, op 47 (1937). Concertgebouw O;
Bernard Haitink, conductor. 50
CD London 410 017-2 50

9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco, with regular specials on artists, bands and musical styles.

There's a weekly guide to the local blues and R'n'B scene, and features on new releases, as well as occasional live broadcasts from our Studio C.

11.00 CROSSING THE DIVIDE

Moeran, E. (1894-1950). Violin sonata in E minor (1922). Donald Scotts, violin; John Talbot, piano. Chandos ABR 1168 18

Goossens, E. (1893-1962). Fantasy for nine wind instruments (1926). Sydney Wind Soloists. ABC AC 1050 9

Sutherland, M. (1897-1984). Divertimento for string trio (1958). Andrew Lorenz, violin; Robert Harris, viola; Janis Laurs, cello. Cherry Pie/Festival LA 07723 11

Grainger, P. (1882-1961). Walking tune (1905). Adelaide Wind Quintet. HMV OASD 7607 4

Brahms, J. (1833-1897). Violin sonata no 3 in D minor, op 108 (1888). Jean-Pierre Wallez, violin; Bruno Rigutto, piano. 2MBS-FM recording 20

Schubert, F. (1797-1828). Piano sonata in F sharp minor, D571/D604/D570 (completed and ed. W. Dullo). Romola Costantino, piano. MBS 4 21

Sitsky, L. (b1934). Sonata (1959). Margaret Crawford, flute. Festival SFC 80022 15

Hannan, M. (b1949). Callisto (1984). Realised by the composer on the Fairlight CMI. MBS 9

Tuesday 2

1.00 POOR WHITE TRASH

Parts 1 and 2
Presented by Ian Hartley and Marc Dekenzo
Transit music, pop montage, movie music, performance radio, sound performance and radio theatre

3.00 TILL DAWN

Classical music to dispel the darkness

5.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 SONGS OF TCHAIKOVSKY

Prepared by David Tucker

Tchaikovsky, P. (1840-1893). Why; To forget so soon; I should like in a single word.

Don Juan's serenade: It was in the early spring; Mid the din of the ball; O! if thou couldst for one moment.

Sleep my poor friend; I bless you forests; We sat together, Nigh.

Vadim Laptev, bass; John Martin, piano. (all above)

2MBS-FM recording

9.30 SCORE READING

Romantic music
Prepared by Meg Matthews

The more you see, the more you hear; the more you hear, the more you understand the composer's craft.

These score reading programmes this month move through music of the Romantic era, observing period characteristics, instrumentation, notation, textures and styles particularly as they occur in the score.

Texts to be used: *The Norton Scores* (ed. Roger Kamien 1984) 4th edition Volume II. In today's programme:

Schubert, F. Erlkoenig. Fourth movement (theme and variations) from Quintet in A, *Trout*. First movement from Symphony no 8 in B minor, *Unfinished*.

10.30 THE PHILADELPHIA ORCHESTRA

Prepared by Bob Goodnow

Enesco, G. (1881-1955). Rumanian rhapsody no 1, op 15 (1907). CBS SBR 235636 12

Respighi, O. (1879-1936). Church windows (1927). CBS GM 521 25

Strauss, R. (1864-1949). Alpine symphony, op 64 (1915). HMV ASD 1435771 49

Philadelphia O; Eugene Ormandy, conductor. (all above)

12.00 YOUNG PERFORMERS

Felicia Meric, piano
Eligible for Vogel's-2MBS-FM Young Performers' Award

LIVE FROM 2MBS-FM

1.00 FANTASY — FANTASIA

Prepared by Ruth Warren

Mozart, W. (1756-1791). Fantasy in D minor, K397 (?1782). Walter Klien, piano. Turnabout TV 34194 6

Rimsky-Korsakov, N. (1844-1908). Fantasy for violin and orchestra, op 33 (1886). Aaron Rosand, violin; R Luxembourg O; Louis de Froment, conductor. Turnabout QTV S 34629 12

Mendelssohn, F. (1809-1847). Fantasia, op 28 (1833). Laura de Fusco, piano. Dischi Ricordi RCL 27096 13

Beethoven, L. (1770-1827). Choral fantasia in C minor, op 80 (1811). John Aldis Choir; Daniel Barenboim, piano; New Philharmonia O; Otto Klemperer, conductor. HMV SLS 5180 20

2.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's programme of interviews with people in and behind the music

3.00 THREE ENGLISH COMPOSERS

Prepared by Sofia Boniecki

Tippett, M. (b1905). Ritual dances from The midsummer marriage (1955). Bournemouth SO; Rudolf Barshai, conductor. CD EMI 7 47330-2 29

Britten, B. (1913-1976). Variations on a theme of Frank Bridge, op 10 (1937). English String O; William Boughton, conductor. CD Nimbus NIM 5025

Boughton (Coul)

Vaughan Williams, R. (1872-1958). Symphony no 9 in E minor (1957). London PO; Adrian Boult, conductor. CD EMI 7 47217-2 35

Tippett, M. Concerto for double string orchestra (1939). Bournemouth SO; Rudolf Barshai, conductor. CD EMI 7 47330-2 23

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Mendelssohn, F. (1809-1847). Violin concerto in E minor, op 64 (1845). Kyung Wha Chung, violin; Montreal SO; Charles Dutoit, conductor. Decca SXDL 7558 26

Schubert, F. (1797-1828). Arpeggione sonata, D821 (1824). Paul Tortelier, cello; Maria de la Pau, piano. HMV ASD 4075 23

Symphony no 9 in C, D944, *Great*. Vienna PO; Georg Solti, conductor. Decca SXDL 7557 55

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

One hour of mainstream to modern jazz. Tonight we have *Great Moments with McCoy Tyner*, an Impulse recording with Jimmy Garrison playing the bass, and on some tracks, Elvin Jones the drummer. Some of the tunes being played are *Old Devil Moon*, *Have you met Miss Jones?* and *Duke's Place*.

8.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

10.00 HAAKAN HAGEGAARD SINGS

Prepared by Annie Schweitzer

Strauss, R. (1864-1949). Dedication, op 10. 2
Schubert, F. (1797-1828). To Mignon, op 19; To death. 5

Gounod, C. (1818-1893). To you my heart. 2
Foerster, J. (1859-1951). To the lute, op 60. 2
Schubert, F. To the moon, op 57; To the lyre, op 56. 8

Brahms, J. (1833-1897). To the nightingale, op 46. 3

Hahn, R. (1875-1947). To Chloris. 3
Schubert, F. To music, op 88. 3

Brahms, J. To the moon, op 71. 3
Mozart, W. (1756-1791). To Chloe. 3

Schubert, F. To my heart. 3
Brahms, J. To a small violet, op 49. 3

Wolf, H. (1860-1903). To an Aeolian harp. 7

Haakan Hagegaard, baritone; Thomas Schuback, piano. (all above)
BIS LP 54

11.00 CHAMBER MUSIC

Prepared by Gerda Hoffmann

Corelli, A. (1653-1713). Sonata op 5 no 7 (1700; arr.). Frans Brueggen, recorder; Anner Bijlsma, cello; Gustav Leonhardt, harpsichord. RCA RL 30393 9

Rossini, G. (1792-1868). Quartet no 1 in F (1804; arr.). Canberra Wind Soloists. Abel YPRX 2123 11

Mendelssohn, F. (1809-1847). Piano trio no 2 in C minor, op 66 (1845). Borodin Trio. Chandos ABRD 1141 33

Wednesday 3

MIDNIGHT

12.00 JAZZ: ANOMIE

Prepared by Alessio Cavallaro

Film jazz cool jazz free jazz punk jazz fake jazz be-bop!!

1.00 BALLISTIC AFFAIR

Music of the Caribbean, focusing on Jamaican reggae. Other featured styles include calypso, soca and Martiloupe.

3.00 NEW RELEASES

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

5.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 FARAWAY PLACES

Prepared by Mary Ludlow

Ireland, J. (1879-1962). A London overture (1936). London SO; John Barbirolli, conductor. HMV ESD 7092 12

Holst, G. (1874-1934). Egdon Heath, op 47 (1927). London PO; Adrian Boult, conductor. Decca JB 49 13

Copland, A. (b1900). Danzon Cubano (1942). London SO; Aaron Copland, conductor. CBS 73451 7

Vaughan Williams, R. (1872-1958). Norfolk rhapsody no 1 (1906). City of Birmingham SO; Norman del Mar, conductor. HMV ASD 4089 10

Ives, C. (1874-1954). Three places in New England (1903-1914). Boston SO; Michael Tilson Thomas, conductor. DG 410 933-1 17

Bax, A. (1883-1953). Tintagel (1917). London SO; John Barbirolli, conductor. HMV ESD 7092 16

10.30 CONCERT HALL

Prepared by Gerda Hoffmann

Berlioz, H. (1803-1869). King Lear overture, op 4. Scottish NO; Alexander Gibson, conductor. Chandos ABRD 1067 14

Mozart, W. (1756-1791). Flute concerto no 1, K313. Mozarteum O, Salzburg; Wolfgang Schulz, flute; Leopold Hager, conductor. Telefunken 6.42185 26

Respighi, O. (1879-1936). Roman festivals. Los Angeles PO; Michael Tilson Thomas, conductor. CBS 76920 16

Schumann, R. (1810-1856). Cello concerto in A minor, op 129. Lynn Harrell, cello; Cleveland O; Neville Marriner, conductor. Decca SXDL 7568 26

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

A magnificent album that deserves to become a classic in its own right finds Mel Torme in great voice with that superb Canadian big band led by Rob McConnell, *The Boss Brass* (Mel Torme with Rob McConnell and the Big Brass, Concord CJ 306). The highlight is an exquisite performance of *September song*.

This is the fourth and last week of some vintage Jazz at the Philharmonic, from 1946, with Charlie Parker, Lester Young and Coleman Hawkins all jamming on *I got rhythm* (Jazz at the Philharmonic 1946, Volume 2, Verve 2610 024).

Lewis-Klenner. Just friends (1986).

Anderson-Weill. September song.

Stillman-Mundy-Jacquet. Don't cha go 'way mad.

Bacharach-David. A house is not a home.

Hammerstein II-Kern. The song is you.

Mel Torme; Rob McConnell; The Boss Brass. (5 above) Concord CJ 306

Gershwin, G. & I. I got rhythm (1946).

Barris-Clifford. I surrender dear.

Jazz at the Philharmonic. (2 above) Verve 2610 024 (mono)

1.00 WEDNESDAY MATINEE

From the Steppes

Prepared and presented by Audrey Manning

Galuppi, B. (1706-1785). Magnificat in G. Ann Maria Miranda, soprano; Berne C Choir; Southwest German CO; Joerg Ewald Daehler, conductor. Claves D 801 21

Gilka, M. (1804-1857). Grand sextet in E flat (1832). Capricorn Quartet; Barry Guy, double bass; Julian Jacobson, piano. Hyperion A 66163 25

Bortnyansky, D. (1751-1825). Concerto no 15. Moscow Conservatoire C Ch; Valeri Poliansky, conductor. Melodiya C 10 11485-6 7

Field, J. (1782-1837). Piano concerto no 2 in A flat (c1811). John O'Connor, piano; New Irish CO; Janos Furst, conductor. Fidelio CSM 56 34

Clementi, M. (1752-1832). Symphony no 2 in D. Philharmonia O; Claudio Scimone, conductor. Erato STU 71174 24

3.00 HEARING THE DOTS

Music from workshops of Sydney Composers Collective 'Music Performed'.

Chin, S. Kyrie (1984). Rowena Cowley, soprano; Mark McGee, piano. 5

Mills, J. (b1963). Untitled (1983). Geoffrey Burgess, oboe; Michael Harvey, piano; Ron Reeves, percussion. 6

Jones, M. (b1961). Moments of repose (1984). Synergy. 5

Thorn, B. (b1961). Pink! (1984). Brooke Green, violin. 7

Jarvesalu, A. (b1955). Untitled (1984). Mark McGee, piano. 2

Private recordings (all above)

3.30 FOUR PLAY MOZART

Mozart, W. (1756-1791). Piano quartet no 2 in E flat, K493. Dezso Ranki, piano; Eder Quartet members. Telefunken 6.42523 27

4.00 THE PRO ARTE HOUR

By courtesy of Avan-Guard Music



Berlioz, H. (1803-1869). Overture: Le Corsair, op 21 (1844). Moscow Radio SO; Gennady Rozhdestvensky, conductor. Quintessence PMC 7190 9

Bayless, J. (20th C). Four improvisations on Happy birthday in the style of Bach. John Bayless, piano. Pro Arte PAD 210 15

Orff, C. (1895-1982). Street song excerpts (1930-31). Instrumental Ensemble; Carl Orff, conductor. Quintessence PMC 7127 29

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

Bizet, G. (1838-1875). Carmen suite no 1. Berlin PO; Herbert von Karajan, conductor. DG 413 983-1 9

Fedov, D. Moldavia suite. Graunke SO; Richard Mueller-Lampertz, conductor. EMI 1C 062-28 489 14

Bellini, V. (1801-1835). A te o cara, from I Puritani. Joan Sutherland, soprano; Luciano Pavarotti, tenor; Royal Opera House Ch; London SO; Richard Bonyngue, conductor. Decca D236D2 7

Lithgow. The Aboriginal. Massed bands of Royal Australian Navy; G. Hooker, conductor. HMV SOEX 9563 3

Mussorgsky, M. (1839-1881). Dawn on the Moscow River. Osipov Balalaika O. WRC R 05837 3

Holzmann. Blaze away, march. Heeresmusikkorps 3; Werner Gummelt, conductor. Telefunken TST 77907 3

Prokofiev, S. (1891-1953). Romeo at Juliet's grave, from Romeo and Juliet. Philadelphia O; Riccardo Muti, conductor. CD EMI CDC 7 47004-2 6

Rachmaninov, S. (1873-1943). Theme from the film Brief encounter. Jacques Klein, piano; Europa O; Hain Jordans, conductor. Fontana 6535 015 11

Soutullo, R. (1884-1932). Amor me raza sabe conquistar, from La leyenda del beso. Pilar Lorengar, soprano; Placido Domingo, tenor; French National Radio SO; Garcia Navarro, conductor. CBS IM 39210 6

Chopin, F. (1810-1849). Mazurkas: in C minor op 30 no 1; in B minor, op 30 no 2; in D flat, op 30 no 3. Vladimir Ashkenazy, piano. CD Decca 410 122-2 5

Offenbach, J. (1819-1880). Overture to La belle Helene. Berlin PO; Herbert von Karajan, conductor. 1864 CD DG 400 044-2 9

Drigo, R. (1846-1930). Serenade, from Harlequin's millions. Boston Pops O; Arthur Fiedler, conductor. Time-Life STLF 0021 5

Shostakovich, D. (1906-1975). Romance from the film *Gadfly*. Bolshoi TO violins; Yuli Reyentovitch, conductor. HMV SOXLP 30188 3

Messenet, J. (1842-1912). Meditation, from *Thais*. New SO; Raymond Agoult, conductor. Decca VIV 19 5

Strauss, J. (1825-1899). Blue Danube waltz. Vienna State Opera Ch; Vienna PO; Willi Boskovsky, conductor. CD Decca 411 932-2 8

Grieg, E. (1843-1907). Solveig's song, from *Peer Gynt*. Joan Sutherland, soprano; New Philharmonia O; Richard Bonyng, conductor. Decca DTS 572 5

7.00 THE JOY-A-JAZZ

Dave digs Disney

Prepared and presented by Joya Jenson

In the 1950s the Dave Brubeck Quartet recorded an album of songs which were specially written for Walt Disney full-length cartoon features. Now, in the 1980s, the recording *Dave digs Disney* (CBS LJ25) has been re-issued in the CBS *I love Jazz* series.

Tonight, selections include *Alice in Wonderland*, the title theme of the cartoon feature of that name, and *When you wish upon a star* from *Pinocchio*. Artists from that 1957 session are Dave Brubeck, piano; Paul Desmond, alto saxophone; Norman Bates, bass; and Joe Morello, drums.

8.00 FROM THE GREEK MYTHS

Paris and Helen

By courtesy of The Argus Music Company



The second programme in a series of Gluck's 'reform' operas celebrating the bicentenary of his death.

Gluck, C. (1714-1787). *Paride ed Elena* (1770), opera in five acts. Text by Raniero de Calzabigi.

PARIS, son of King Priam of Troy: Franco Bonisolli, tenor

EROS, as Erasto: Sylvia Greenberg, soprano

HELEN, Queen of Sparta: Ileana Cotrubas, soprano

PALLAS ATHENE: Gabriele Fontana, soprano

A VOICE: Anne Tedards, soprano

A VOICE: Peter Jelosits, tenor

SPARTANS, TROJANS, PALLAS'S

ATTENDANTS

Arnold Schoenberg Ch; Austrian Radio Choir and O; Anthony Spiri, harpsichord; Lothar Zagrosek, conductor.

Orfeo S 118843 F 141

Don Juan, ballet (1761). English Baroque Soloists; John Eliot Gardiner, conductor. Erato STU 71449 23

Synopsis

Act I. A seashore, with the city of Sparta in the distance. Small boats at the water's edge, and distant ships at anchor. *Scene 1.* On the strand, Paris and the Trojans offer sacrifice to Aphrodite, at a garlanded shrine, with dance and song (Non sdegnare, o bella Venere). Paris wants to carry off Helen, Queen of Sparta, in which venture the Trojans pray for support from the goddess (Non negargli, o bella Venere). Paris had chosen Aphrodite as the fairest of the goddesses, in preference to Hera and Pallas Athene, with Aphrodite's promise of Helen as his reward. The Trojans continue to invoke Aphrodite while Paris declares his (abstract, since he has never seen her) passion for Helen

(O del mio dolce ardor bramato oggetto). He is interrupted by the arrival of a messenger from Sparta.

Scene 2. Unknown to anyone the messenger (Stranier, la mia regina a te m'invia) is Eros, in the guise of Erasto, confident of Helen. It is his wish, and his mother Aphrodite's also, to unite Paris and Helen. He is accompanied by Spartans who remain in the background. On Helen's instructions he enquires Paris's intentions. Paris pretends that he has come to Greece to see whether it may be true that Helen is even more beautiful than Aphrodite, and whether his 'judgment of Paris' may have been wrong. Erasto confuses him (Ma, chi sei?) by intimating that he knows that Paris's true intention is to win Helen. However, Erasto promises his help in the quest (Fida in me gli affetti tuoi).

Scene 3. Alone, Erasto muses that all the gods are conspiring to help Paris (Felice te, che possessor sarai di sì rara belta). Meanwhile the Spartans marvel at the richness of the gifts, now spread upon the shore, brought by the Phrygians for Helen. Some of the Spartan girls, delighted by gifts from the Trojans, begin to dance with them. Paris prepares to be received by Helen.

Act II. A throne room in the royal palace of Sparta. *Scene 1.* As Helen waits for him Erasto describes the dark-eyed, fair-haired Paris to Helen (Un così bel sembiante fra noi von v'e), adding that thus might a painter depict the god of love himself. Helen tells Erasto (Troppo sei pronto, Erasto) that he is altogether too eager to extol Paris, but he persists until she bids silence at the approach of Paris (Ei vien. Taccheta.)

Scene 2. Paris enters with his retinue. Helen and he are both, at first, speechless at the sight of each other (Che mirol/Che belta/Che sembiante/Ah! qual m'assale). He is seized with ardent love for her whom he has known until now only as 'the loveliest of women' promised to him by Aphrodite. He thinks that he sees, united in Sparta's Queen, beauty surpassing that of all the goddesses (Errai, lo so. Non mi discolpo, imploro). Helen is also astonished, and impressed, by the beauty and behaviour of this man. Having accepted his gifts and offered him her hospitality in Sparta, she recovers her poise enough to remind him of the admirers in Troy who must be concerned about his fidelity to them.

Scene 3. Paris, alone, is unsettled and ill-at-ease. Perplexed and melancholy at this reception (Tutto qui mi sorprende), he believes that only Aphrodite can bolster his courage for the quest.

Act III. The galleried courtyard of the royal palace of Sparta, with a throne to one side. To a warlike march enter Spartan and Trojan nobles, guards, and male and female contenders in the games about to take place in honour of the Trojan visitors (Prencce, la tua presenza). Paris, who nonetheless can see only Helen (Il piu vago, o Regina), is to judge the games by her side. A Spartan chorus begs for the favour of the gods (Dalla reggia, rilucente scendi a noi). The games are accompanied by instruments. Helen calls a halt to the games (Non piu! L'eroe trojano...) and asks Paris to award the prizes. After the awards and chorus to Apollo (Lodi al Nume nell'arco) the athletes withdraw.

Helen asks Paris to sing a Phrygian song. He directs it to her (Quegli occhi belli). Disturbed, she three times tries to interrupt him, and then rises to withdraw (Non piu!). He faints. Erasto hurries off as if for help. Helen recognises that her feelings are changing (Che fo! Che penso? A quale di sconosciuti affetti). As Paris appears to be about to regain consciousness she makes to leave, but he rises and once more importunes her (Ah ferma! Ah senti! Fingere piu non so). He is again rebuffed (Da me che vuoi?) as Helen departs indignantly.

Paris now believes himself to have been abandoned by both Helen and Aphrodite (Mi fuggè spietata), with death his only solace.

Act IV. Helen's apartments in the palace. *Scene 1.* Helen is affronted that Paris continues his suit by letter (Temerario! E non basta il rigore, il rifiuto). She writes her rejection (Ignoto qui giungesti, ospito accolto).

Scene 2. Erasto enters (Vengo, o regina, a' cenni tuoi) and is given the letter 'ake to Paris. He delays taking it until Paris e...s, and then gives it to him (Elena scrisse a te. Leggi, rispondi!). Neither Helen's rejection, nor Paris's despair upon reading the letter, shakes Erasto's certainty that Helen's defences are in vain (Vane sono e l'arti e l'armi).

Scene 3. Paris begs Helen, if she will not love him, to put an end to him (Sì, spietata, s'accende già fulmine). She re-iterates that she is promised to another (A un altro, il sai, promessa io son), Menelaus. When Paris claims that his suit has the approval and help of the gods (Sì, l'amor che m'accende opra e d'un Nume) she can only beg him to forget her (Per pietà! Scordami e vivi). He answers that he cannot (Di te scordarmi, e viverel), and goes off in despair.

Scene 4. Left alone, Helen expresses her own irresolution: imminent capitulation, and resolution not to succumb (Lo temei: non mi sento in faccia a lui).

LE COURRIER AUSTRALIEN

THE FRENCH MONTHLY NEWSPAPER

396 Kent St, Sydney 2000. Tel (02) 267 6930

Act V. The gardens of the palace. *Scene 1.* Erasto plans a ruse (L'inganno ch'a lei preparo). To Helen, when she comes in, he pretends that Paris has already left Sparta as a result of so many rejections. Helen, dismayed, calls Paris a faithless wretch (Come! Parti l'indegno!) who only feigned to love her. She warns all maidens of men's deceit (Donzelle semplici, no, non credete), and determines that Paris shall be followed and punished.

Scene 2. Paris arrives, and is told by Erasto that Helen indeed loves him. Upbraided by Helen for conspiring against her, Erasto reveals that he is Eros (Chi dunque?/Amore). Paris now perceives the hand of Aphrodite in all that has happened (Ah! ti conosco a questo sovrumano soccorso), and Helen yields (Ah! vinci. Son tua). As she gives Paris her hand thunder is heard; Pallas Athene appears on a cloud, and her attendants crowd the scene.

Scene 3. The enraged Pallas repeats the auguries (T'inganni, il tuo destino) for Paris's fate and her vengeance for his choice of Aphrodite: the avenging Greek fleet and the sack of Troy.

Scene 4. Both Helen and Paris now understand earlier predictions about them, but they will not part (E seco, a qualunque cimento). Eros, however, assures them of his continued support (Le vostre gioie, avventurosi amanti) and joins their hands. They put their trust in him and in their own love (Quella face, che nell'anima).

Scene 5. A bay near the palace, at night. Preparations are being made for embarkation. A chorus for the lovers (Vieni al mar) precedes Eros's reflection on the transience of beauty and youth (Presto fugga la beltà), and declarations of fidelity by Helen and Paris (Mia speranza, idolo mio). They go aboard ship to the chorus ending '...e nocchier vien teco Amor' (...and Love comes with you as pilot). **DE**

11.00 WOODWARD PLAYS SHOSTAKOVICH

Prepared by Bruce Roberts

Shostakovich, D. (1906-1975). 24 preludes and fugues, op 87: nos 17 to 21 (1950-51). Roger Woodward, piano. 45
RCA CRL2 5100

Thursday 4

MIDNIGHT

12.00 PROPAGATION DISTURBANCE

Prepared by Paul Hurst and Mark O'Brien

Explores the many facets of radio broadcasting with emphasis on experimental radio compositions from Australia and around the world...

1.00 POINT BLANK

Live contemporary performances by fresh young bands are a highlight of this programme. It also features guest artists selecting and discussing music ranging through the 60s and 70s to the innovative and shaking sounds of now.

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 PIANO AND STRINGS

Prepared by Annie Schweitzer

Janacek, L. (1854-1928). On the Overgrown path, set 2 (1901-08). Ivan Klansky, piano. 16
Supraphon 111 2976

Dvorak, A. (1841-1904). Trio in F minor, op 65 (1883). Raphael Trio. 41
Nonesuch H 71397

Prokofiev, S. (1891-1953). Sonata, op 119 (1949). Yuli Turovsky, cello; Luba Edlina, piano. 25
Chandos ABRD 1072

10.30 CONCERT HALL

Prepared by Ruth Warren

Novak, V. (1870-1949). Slovak suite, op 32 (1903). Czech PO; Frantisek Vajnar, conductor. 30
Supraphon 1110 3406

Villa-Lobos, H. (1887-1959). Piano concerto no 1 (1945). Arthur Moreira-Lima, piano; Moscow R Large SO; Vladimir Fedosyeyev, conductor. 39
Melodiya C10 08167

Vaughan Williams, R. (1872-1958). Five variants of Dives and Lazarus (1939). Iona Brown, violin; Kenneth Heath, cello; Skaila Kanga, harp; Academy of St Martin in the Fields; Neville Marriner, conductor. 13
Argo ZRG 696

12.00 MASTERWORKS

By courtesy of CBS Records



Haydn, J. (1732-1809). Symphony no 63 in C *La Roxelane*. L'Estro Armonico; Derek Solomons, director. 22
CBS M3 42157

Beethoven, L. (1770-1827). 12 variations in G on See the conquering hero comes, WoO45. Yo Yo Ma, cello; Emanuel Ax, piano. 13
CBS IM 42121

Schumann, R. (1810-1856). Fantasia in C, op 17. Murray Perahia, piano. 30
CBS IM 42124

Beethoven, L. 12 variations in F, op 66, on theme from Mozart's The magic flute. Emanuel Ax, piano. 11
CBS IM 42121

Haydn, J. Symphony no 60 in C, *Il Distratto*. L'Estro Armonico; Derek Solomons, director. 29
CBS M3 42157

2.00 CLASSICS OF OUR TIME

By courtesy of PolyGram Records



Villa-Lobos, H. (1887-1959). Prelude no 1 in E minor (1940). Eduardo Fernandez, guitar. 4
CD Decca 414 616-2

Lutoslawski, W. (b1913). Symphony no 3 (1983). Berlin PO; Witold Lutoslawski, conductor. 30
Philips 416 387-1

Ginastera, A. (1916-1983). Sonata, op 47 (1976). 14

Villa-Lobos, H. Etude no 12 (1925-29). 2

Eduardo Fernandez, guitar. (2 above)
Decca 414 387-1

3.00 FLUTE AND OBOE

Prepared by Barrie Marchant

Ciardi, C. (1818-1877). Russian carnival. Karl-Bernhard Sebon, flute; Berlin Radio SO; Uros Lajovic, conductor. 7
CD Schwann 11608

Salleri, A. (1750-1825). Concerto in C for flute, oboe and orchestra. Maxence Larrieu, flute; Luxembourg R & TV Grand O; Louis de Froment, conductor. 19
Bellaphon EA 27021

3.30 AUTUMN

A Season of the Spirit

Mahler, G. (1860-1911). Three Rueckert songs: At midnight; Do not try to read my songs; I have become a stranger to the world. Frederica von Stade, mezzo-soprano; London PO; Andrew Davis, conductor. 14
CBS SBR 235980

The song of the earth (1908). Jessye Norman, soprano; Jon Vickers, tenor; London SO; Colin Davis, conductor. 69
Philips 6514 112

5.00 SOUNDS DELIGHTFUL

Bach

Prepared and presented by Ann Ramsay

Bach, J. S. (1685-1750). Brandenburg concerto no 1 in F. Berlin PO; Herbert von Karajan, conductor. 26
DG 644001

Schatten, Weichet nur, betruete, BWV202, *Wedding*. Edith Mathis, soprano; Berlin CO; Peter Schreier, conductor. 23
Archiv 2533 363

Organ sonata, BWV526. Marie-Claire Alain, organ. 12
Erato STU 70030

Overture-suite no 4 in D, BWV1069. Concentus Musicus, Vienna; Nikolaus Harnoncourt, director. 25
Telefunken 6.41229

Ich habe genug, BWV82 (1713). Knut Skram, baritone; Brynjar Hoff, oboe; Canticum Novum CO; Alf Ardal, conductor. 23
BIS LP 101

7.00 MONK MYSTERIES

Prepared and presented by Martin Davidson

Monk, T. (1917-1982). Rhythm-a-ning (1957). Art Blakey, Thelonious Monk, Bill Hardman, Johnny Griffin, Spanky de Brest. 7
Atlantic 1278

Rhythm-a-ning (1941). Joe Guy, Kermit Scott, Charlie Christian, Nick Fenton, Kenny Clarke and others. 3
Xanadu 107 (mono)

Williams, M. (1910-1981). Walking and swinging (1936). Mary Lou Williams, Dick Wilson; Andy Kirk and his Twelve Clouds of Joy. 3
Parlophone PMC 7156 (mono)

Gershwin, G. (1898-1937). Lady be good (1944). Mary Lou Williams, Bill Coleman, Coleman Hawkins, Eddie Robinson, Denzil Best. 4
Asch/Folkways FA 2966 (mono)

Hawkins, C. (c1901-1969). Riff tide (1945). Coleman Hawkins, Howard McGhee, Charles Thompson, Allen Reuss, Oscar Pettiford, Denzil Best.
Capitol 5C 052-80 802 3

Monk, T. Hackensack (1954). Thelonious Monk, Ray Copeland, Frank Foster, Curley Russell, Art Blakey.
Prestige 7848 (mono) 5

Navarro, T. (1923-1950). Fats blows (1947). Fats Navarro, Charlie Rouse, Tadd Dameron, Nelson Boyd, Art Blakey.
Savoy SJL 2216 (mono)

Hawkins, C. Stuffy (1945). Coleman Hawkins, Howard McGhee, Charles Thompson, Allan Reuss, Oscar Pettiford, Denzil Best.
Capitol 5C 052-80 802 (mono) 3

Monk, T. Stuffy turkey (1964). Charlie Rouse, Butch Warren, Ben Riley.
Columbia CS 8984 8

Suleman, I.-Hakim, S.-Monk, T. Eronel (1951). Sahib Shihab, Milt Jackson, Al McKibbin, Art Blakey. 3

Monk, T. Sixteen (2 takes) (1952). Kenny Dorham, Lou Donaldson, Lucky Thompson, Nelson Boyd, Max Roach.
Blue Note/Mosaic MR4 101 (mono) (2 above) 7

Thelonious Monk. (3 above)

8.00 SCHUBERT AND WEBER

Prepared and presented by Martin Davidson

Schubert, F. (1797-1828). String quintet in C, D956 (c1828). Harry Curby, Dorel Tincu, violins; Alexandru Todicescu, viola; Janos Starker, Nathan Waks, cellos.
7 Records MLF 350 48

Weber, A. (1882-1945). Rondo for string quartet (1906). La Salle Quartet.
CD DG 415 982-2 7

9.00 INDIAN CHINA

Prepared and presented by Martin Davidson

The jaltarang or jaltharangam comprises between ten and twenty porcelain bowls arranged in one or two semi-circles on the floor in front of the player. The bowls are tuned with water, and played with a pair of bamboo sticks. Similar instruments are used in Burma, Indonesia, Japan and Thailand. The tabla is a pair of North Indian hand drums. The mridangam is a South Indian double-headed hand drum. The ghattam is a pottery jar pressed against the stomach and played with the fingers. The drone on all performances is provided by anonymously played four-string tamburas.

Trad. Raga bhupali. Chintamani Jain, jaltarang; Hidayat Khan, tabla.
Nonesuch H 72014 5

Trad. Raga durga. Himangshu Biswas, flute; Dulal Roy, jaltarang.
HMV ECSD 2361 20

Trad. Bhavanutha; Siva siva; Thillana; Nadhu bindu. Anayampatti Dhandapani, jaltharangam; Anayampatti Ganesan, violin; Thinniam Krishnan, mridangam; K. M. Vaidyanathan, ghattam.
Oriental BGRP 1036/37 28

10.00 THANKS FOR THE MEMORY

Prepared and presented by Joe Neustadt

Temple. Trooper Johnny Ludlow. Peter Dawson, baritone.
Pearl GEMM 200 4

de Caro, F. Flores negras tango. I Salonisti. Harmonia Mundi 1C 016-95 311 5

Poterat-Alstone. Quai de Bercy. Maurice Chevalier.
WRC SH 120 3

Kern, J. (1885-1945). The night was made for love, from The cat and the fiddle. Peggy Wood, soprano; unnamed O; Carroll Gibbons, conductor.
WRC SH 171

Strauss, J. (1825-1899). Roses from the South. Vienna SO; Robert Stolz, conductor.
Olympic 8132 7

Werner. Think of the world as if it were a bouquet of flowers. Erich Kunz, baritone.
Philips 6464 505 4

Stelzmueller, V. Stelzmueller Tanz. Boskovsky Ensemble.
Vanguard VSD 2096 7

Friml, R. (1879-1972). The donkey serenade. Comedy Harmonists.
Odeon 1C 148-32 474 5

Rodgers, R. (1902-1979). Excerpts from The girlfriend. Savoy Orpheans.
WRC SH 355 7

d'Esposito-Manlio. Anima e core. Tito Schipa, tenor; unnamed O; D. Olivieri, conductor.
HMV OALP 7533 4

Rezzo. Sad Sunday. Georges Boulanger Ensemble.
Kristall 1C 046-28 541 4

11.00 3.9.1 CANNIBALE

20th-century classical/electronic musics, tape c[ut]ollage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio ...

incl.

Avant-derniers pensees with Commando Bruno: *Valor* collaborative works of 'power electronics' and musique concrete.

Friday 5

MIDNIGHT

12.00 A STRICTLY CHEMICAL POINT OF VIEW

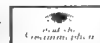
Selections of music and dialogue from various outsiders — society's misunderstood members — recorded live and in constructed chaotic environments to absorb human nature from domestic receiving points

1.00 STALKING THE NIGHTMARE

Prepared by Terry Brown

Musique fantastique! Don't be lost in space... Come with us through a filmic time-tunnel from the paranoid 50s to the 50th Century; from the fourth dimension to the final frontier; from the inner mind to the outer limits.

PHILIPS



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Bavarian RSO & Chorus
Colin Davis

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CD 416 361-1 3 416 361-4

HOLST THE PLANETS

Montreal Symphony
Charles Dutoit

CD 417 553-2 (DDD)
CD 417 553-1 3 417 553-4

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Vladimir Ashkenazy
Philharmonia Orchestra

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CD 414 543-1 3 414 543-4

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English Concert
Trevor Pinnock

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CD 419 615-1 3 419 615-4

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Vienna Philharmonic
Leonard Bernstein

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Maurizio Pollini
Quartetto Italiano

CD 419 673-2 (ADD)

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Orpheus Chamber Orchestra

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Vienna Philharmonic
Zubin Mehta

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2MBS-FM
THE MUSIC LOVERS' STATION

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 THE JUIILLIARD QUARTET (1)

Prepared by Bob Goodnow

- Mozart, W.** (1756-1791). Quartet no 14 in G, K387 (1785). CBS M 337856 29
- Ives, C.** (1874-1954). Quartet no 1 (1896). CBS MP 39752 24
- Bartok, B.** (1881-1945). Quartet no 1 in A minor, op 7 (1908). CBS D3 37857 30
- Juilliard Quartet. (all above)

10.30 AUSTRALIAN CONCERT HALL

Prepared by Jack Adams

- Beethoven, L.** (1770-1827). Coriolan overture, op 62 (1807). Sydney SO; Willem van Otterloo, conductor. RCA VRL4 0190 8
- Mozart, W.** (1756-1791). Sinfonia concertante in E flat, K297b (1778). Guy Henderson, oboe; Donald Westlake, clarinet; John Cran, bassoon; Clarence Mellor, horn; Sydney SO; Robert Pikler, conductor. RCA VRL1 0073 32
- Ravel, M.** (1875-1937). Pavane pour une Infante defunte (1905). Sydney SO; Stuart Challender, conductor. Possum 3 6
- Beethoven, L.** Symphony no 7 in A, op 92 (1812). Sydney SO; Willem van Otterloo, conductor. RCA VRL1 0130 36

12.00 THE GLORY OF VENICE

Adriaan Willaert

Prepared and presented by Elaine Hamilton

- Willaert, A.** (c1490-1562). Salute te, sancta virgo Maria (c1518). Boston Camerata Motet Choir; Joshua Rifkin, conductor. Nonesuch H 71345 7
- O bene mio fam'uno favore (1545). Glenda Simpson, mezzo-soprano; London Early Music Group; James Tyler, director. Nonesuch D 79029 2
- Magnum hereditatis misterium (1528-34). Boston Camerata Motet Choir; Joshua Rifkin, conductor. Nonesuch H 71345 4
- Amor mi fa morire. Collegium Vocale, Cologne; Wolfgang Fromme, director. CBS 79333 3
- Ricercare. Hesperion XX. Telefunken 6.42362 3
- Quem terra, pontus, ethera (1528-34). Boston Camerata Motet Choir; Joshua Rifkin, conductor. Nonesuch H 71345 7
- Vecchie letrose. Montserrat Figueras, soprano; Hesperion XX. HMV ASD 143629-1 2
- Faute d'argent (1544). King's Singers; Consort of Musick; Anthony Rooley, director. HMV SLS 1078393 2
- Pater noster (1528-34). Boston Camerata Motet Choir; Joshua Rifkin, conductor. Nonesuch H 71345 8

O dolce vita mia (1545). Glenda Simpson, mezzo-soprano; London Early Music Group; James Tyler, director. Nonesuch D 79029 6

1.00 MUSIC FOR THE DANCE

Prepared by Barrie Marchant

- Meyerbeer, G.** (1791-1864). Les patineurs, suite (arr. Lambert). Philharmonia O; Nicolai Malko, conductor. HMV ESD 7115 13
- Korngold, E.** (1897-1957). Suite from incidental music for Much ado about nothing. Westphalian SO; Siegfried Landau, conductor. Candide QCE 31091 17
- Gilere, R.** (1874-1956). Red poppy, ballet suite, op 70. Henry Siegel, violin; Seattle SO; Milton Katims, conductor. Turnabout TV S 34644 24

2.00 CLASSIC PROPORTIONS

Prepared and presented by Tom Bridges

- Brahms, J.** (1833-1897). Violin sonata no 1 in G, op 78 (1878). Arthur Grumiaux, violin; Gyorgy Sebok, piano. Philips 9500 161 25
- Bach, J. S.** (1685-1750). Passacaglia and fugue in C minor, BWV582 (1717). Anton Heiller, organ. Vanguard BGS 70674 13
- Mozart, W.** (1756-1791). Piano concerto no 25 in C, K503 (1786). English CO; Murray Perahia, piano and director. CBS D 37267 32
- Schubert, F.** (1797-1828). String quartet no 14 in D minor, D810, *Death and the maiden* (1826). Melos Quartet. DG 2530 533 40

4.00 THE HAPPY HOUR

Prepared by Ross Norton

- Suppe, F.** (1819-1895). Jolly robbers, overture (1882). Montreal SO; Charles Dutoit, conductor. CD Decca 414 408-2 7
- Gilbert-Sullivan.** Pirates' chorus; Ruth's song, from Pirates of Penzance. Monica Sinclair, contralto; John Cameron, baritone; Glyndebourne F Ch; Pro Arte O; Malcolm Sargent, conductor. HMV OASD 381 4
- Sousa, J.** (1854-1932). Stars and Stripes forever. Philadelphia O; Eugene Ormandy, conductor. RCA ARL1 0415 4
- Chopin, F.** (1810-1849). Scherzo no 3 in C sharp minor (1839). Vladimir Ashkenazy, piano. CD Decca 410 180-2 7
- Tchaikovsky, P.** (1840-1893). Waltz from The sleeping beauty (1888). Moscow SO; Vladimir Fedosyeyev, conductor. CD Melodiya VDC 518 5
- Haydn, J.** (1732-1809). Symphony no 88 in G (1791). Vienna PO; Leonard Bernstein, conductor. CD DG 413 777-2 24

5.00 SCANDINAVIAN ORGAN MUSIC

Prepared by Sofia Boniecki

- Fryklof, H.** (1882-1919). Symphonic poem for organ. Hans Fagius, organ. Grammofon 191 14
- Hovland, E.** (b1924). Four interludes for Missa Vigilante, op 67 (1970). Kjell Johnsen, organ. Polyhymnia PRC 7811 12

- Nielsen, C.** (1865-1931). Commotio, op 58 (1931). Elisabeth Westenholz, organ. Grammofon 131 21
- Sibelius, J.** (1865-1957). Funeral march; Impromptu, op 5 no 1. Matti Vainio, organ. Finlandia FA 318 7

6.00 MUSIC OF MINKUS

Prepared by Pat Bell

- Minkus, L.** (1826-1917). Don Quixote, ballet suite (1869; arr. Lanchbery). Elizabethan Trust Melbourne O; John Lanchbery, conductor. EMI/WRC R 03711 56

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of jazz, whether it be soloist or band, composition or arrangement. In this week's programme we are featuring some of the rarely heard compositions of that prodigious writer Duke Ellington.

Among the artists to present them will be Johnny Hodges, Metronome All Stars, Monty Alexander Trio, singers Peggy Lee, Johnny Hartman and others. Hope you can join me.

8.00 NORTHERN NATIONAL DAYS

Prepared by Marie-Louise Stenstroem and Max Keogh

Denmark and Sweden are celebrating their respective National Days: Denmark today, Sweden tomorrow. Marie-Louise and Max combined their resources to prepare this two-hour sampling of the music of these northern nations.

SWEDEN

- Bellman, C.** (1740-1795). Song 64: O'er the misty park of Haga. Martin Best, guitar. Nimbus 45019 3
- Fernstroem, J.** (1897-1961). The capricious troubadour (1931). Helsingborg SO; Janos Fuerst, conductor. Caprice CAP 1238 13
- Koch, E.** (b1910). Dances 1 and 2. David Bartow, violin; Inger Wikstrom, piano. Swedish Society SLT 33251 6
- Sjoegren, E.** (1853-1918). Two songs: Agnes my lovely summerbird; I give my poem to the spring. Nicolai Gedda, tenor; Jan Eyron, piano. Bell 141 3
- Alfven, H.** (1872-1960). Elegy, from Gustav II Adolf suite. Bournemouth SO; Paavo Berglund, conductor. HMV OASD 2952 5
- Wiren, D.** (1905-1986). Little serenade, op 39 (1964). Per-Olof Hedlund, guitar. Caprice CAP 1235 10
- Hahn, G.** (b1908). Gothic suite (c1930). Stockholm Sinfonietta; Jan Olav Wedin, conductor. Caprice CAP 1254 14
- DENMARK**
- Hartmann, J.** (1805-1900). Overture: Little Christina (1846). Royal Danish O; Johan Hye-Knudsen, conductor. Turnabout TV S 34308 9
- Gade, N.** (1817-1890). Novelette for strings, op 53 no 1 (1874). RIAS Sinfonietta; Jiri Starek, conductor. Schwann VMS 2081 7
- Symphony no 1 in C minor, op 5 (1842). Royal Danish O; John Hye-Knudsen, conductor. Turnabout TV S 34052 36

10.00 MUSICKE OF SUNDRIE KINDES The Road to Santiago

Alfonso X, El Sabio. (1231-1284). Cantiga 103: Quen a virgen.
Electrola 1C 063-30 107 9

Anon. Estampie.
Telefunken 6.35412 5

Studio for Early Music; Thomas Binkley, director. (2 above)

Alfonso X. Cantigas 384 and 159. Esther Lamandier, voice, harp and organ.
Astree AS 59 9

Anon. Sol eclysim. Studio for Early Music; Thomas Binkley, director.
Electrola 1C 063-30 108 5

Anon. Beneyto foi o dia. Renaissance Players; Winsome Evans, director.
Cherry Pie CPF 1036 4

Alfonso X. Cantiga 253: De grad. Studio for Early Music; Thomas Binkley, director.
Electrola 1C 063-30 108 10

11.00 MUSIC AMONGST FRIENDS

Beethoven, L. (1770-1827). Sonata no 7 in C minor, op 30 no 2 (1802). Pinchas Zukerman, violin; Daniel Barenboim, piano.
HMV/WRC R 02564 29

String quartet no 3 in D, op 18 no 3 (1800). Italian Quartet.
Philips 6500 181 26



Saturday 6

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening.

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 ENJOYABLE HOUR

Prepared by Gerda Hoffmann

Sullivan, A. (1842-1900). Overture to The pirates of Penzance. Adelaide SO; James Christiansen, conductor.
RCA VRL1 0325 6

Offenbach, J. (1819-1880). Excerpts from the ballet, Gaité Parisienne (1860). Cincinnati SO; Erich Kunzel, conductor.
Vox D VCL 9006 23

Dvorak, A. (1841-1904). Serenade in E, op 22 (1875). Ferenc Liszt CO; Janos Rolla, conductor.
Hungaroton SLPD 12351 25

11.00 PARTLY PARTISAN

Mozart

Prepared by Rosemary Catts

Mozart, W. (1756-1791). Divertimento no 3 in F, K138 (1772). Sydney SO; Robert Pikler, conductor.
RCA VRL1 0135 10

Concert aria, K383: Nehmt meinen Dank. Joan Carden, soprano; Orchestra of Sydney; John Harding, conductor.
BHP A 04 4

Three arias from The magic flute. Isobel Buchanan, soprano; John Pringle, baritone; Queensland SO; Richard Bonyngne, conductor.
ABC A 03 9

Violin concerto no 3 in G, K216. Felix Ayo, violin; Australian CO; John Harding, conductor.
7 Records MLF 429 25

Quadrant

MONTHLY REVIEW

Box C344, Clarence St Post Office, Sydney NSW 2000

It must be said *Quadrant* has always exercised a most courageous editorial policy, publishing responsibly on occasion articles that wouldn't have had a dog's chance of appearing in print elsewhere.

— Clement Semmler,
The Australian.

Quadrant has survived and flourished in a jungle full of pygmies with poisoned arrows, has succeeded in McAuley's original aim of bringing together in many spheres of thought and art the essence of the Australian variant of the culture of free humanity . . . Australia is lucky to have it. So are we, in the world at large.

— Robert Conquest,
Quadrant.

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12.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America. Today's programme includes the music of Ted Curson, Nancy Stuart, Warwick 'Wocka' Dyer, Jimmy Lunceford, Jerry Wesley, Gary Costello, Tal Farlow.

3.00 MUSICA VIVA

Graeme Skinner presents music by artists currently visiting or touring in Australia for Musica Viva in 1987.

4.00 LISTENERS' CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS-FM may make a request by phoning 439 4777. Barbara will arrange for its inclusion in the programme as soon as possible. You will be advised of this by phone or by letter, in advance.

6.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder.

Every week at this time, Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action Sydney, state and nationwide.

8.00 BACH ON COMPACT DISC (7)

Prepared and presented by Richard Gaze

Bach, J. S. (1685-1750). St Matthew Passion, BWV244. *EVANGELIST*: Howard Crook, tenor; *JESUS*: Ulrik Cold, bass; *HANDMAIDENS*: Barbara Schlick, Catherine Bignalet, sopranos; *PILATE*: Peter Kooy, bass; *PETER*: Marc Meersman, baritone; *JUDAS*: Renaud Machart, baritone; Chapelle Royale Vocal Ensemble; Collegium Vocale, Ghent; Philippe Herreweghe, conductor. CD Harmonia Mundi 901155/57 172

11.00 CHAMBER CONCERT

Prepared by Ruth Warren

Schumann, R. (1810-1856). Sonata in F minor, op 14 (1835). Jerome Rose, piano. Turnabout TV S 34533 28

Fantasiestuecke, op 12 (1837). Murray Perahia, piano. CBS/Sony SOCO 153 26



Sunday 7

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

5.00 SUNDAY MORNING MUSIC

Prepared and presented by Mike Phillips

A varied programme of classical music for relaxed weekend listening.

9.00 ALBERT ROUSSEL

Prepared by Bob Goodnow

Roussel, A. (1869-1937). *Divertissement*, op 6. Delores Stevens, piano; Los Angeles Wind Quintet. Orion ORS 7263 6

Impromptu (1919). Ann Mason Stockton, harp. Crystal S 107 7

Petite suite, op 39. French National RO; Jean Martinon, conductor. Erato EPR 15540 13

9.30 THE HUNTINGTON CHAMBER ORCHESTRA (1)

2MBS-FM PRODUCTION

Handel, G. (1685-1759). *Concerto grosso in G minor*, op 6 no 6 (1739). 17

Bach, J. S. (1685-1750). *Cantata: Ich habe genug*, BWV82 (1727). Stephen Bennett, bass; Judith Elliott, oboe. 22

Handel, G. Oboe concerto in G minor (1703). Judith Elliott, oboe. 10

The oak that for a thousand years; Peace crown'd with roses, from *Susanna* (1748). 7

With rage I shall burst, from *Saul* (1738). 2

Stephen Bennett, bass. (3 above) 2

Concerto grosso in D minor, op 6 no 10 (1739). 15

Huntington CO; Richard Tognetti, leader; John Gray, conductor. (all above)

11.00 HENRI du MONT The Complete Harpsichord Music

2MBS-FM PRODUCTION

du Mont, H. (1610-1686). *Three allemandes in D minor*. 9

Two allemandes in C. 6

Suite in D minor. 10

Two allemandes in A minor. 4

Two allemandes in C. 5

David Kinsela, harpsichord. (all above)

2MBS-FM recording

11.30 OPERA BUFFET

A weekly operatic smorgasbord, featuring stars of Australian Opera, as well as news, views, 'what's on' and reviews. A painless way of keeping up to date with all things operatic.

12.00 AMERICAN BANDS OF THE 1920s AND EARLY 30s

Fred 'Sugar' Hall: 1925-1931

Prepared and presented by Alexander Craig

New York bandleader, pianist, occasional singer, arranger and band-contractor Fred 'Sugar' Hall directed literally hundreds of 78 rpm performances, mainly for the Okeh Record Company and its overseas Parlophone-Odeon affiliates, as well as for the Boston Grey Gull group and several of the cheaper labels such as Sears-Roebuck's Silvertone. Hall's 'Sugar Babies' unit — never varying from a septet or an octet — readily changed its name to his 'Jazz Band' for Banner, 'Tin Pan Paraders' for Silvertone, or adopted any one of Grey Gull's colourful pseudonyms. This Hall group frequently offers a humorous or novelty-type treatment but almost always containing some good jazz music. In April 1928 Hall made a series of fine, straight 'hot dance' records, leading a typical 1920s big band (ten pieces), the Southern Melody Syncopators/Serenaders: most were mislaid in a warehouse and never put on sale! We can listen to a couple from a handful recovered in recent years.

Only two of Hall's 'sidemen' are at all well known — trumpeters Leo McConville and Mike Masiello — but he had an excellent clarinettist and alto saxophonist in Eddie Grosso; a very able rhythm-section consisting of himself, banjoist-guitarist Albert Russo, tuba-player Al Morse and Joseph Mayo at the drums. Hall also included the eccentric Philip d'Arcy who played fiddle, harmonica, piccolo or anything else that was handy.

Relax for an hour, today, with items like Fred 'Sugar' Hall's comic mini-masterpieces, *I lift up my finger and I say 'Tweet tweet'*, *The night we did the boom boom by the sea*, and his restrained, serious handling of King Oliver's composition *West End blues*. You're not likely to have heard many (or any) Hall discs, before, on air and certainly not sixteen of them all together.

Various (1925-30). Fred 'Sugar' Hall's Sugar Babies; Fred 'Sugar' Hall and his Sugar Babies. Okeh 40437, 41112, 41152, 41183, 41239, 41310, 41369 25

Donaldson. Because my baby don't mean 'maybe' now (1928). Southern Melody Syncopators. (Never released.)

Ponce-Dougherty. Oh! You have no idea! (1928). Southern Melody Serenaders. Goodson 113 3

Various (1928-30). Fred Hall's Jazz Band; Tin Pan Paraders. Harrison LP I 16

Unidentified. Red-headed baby (1931). Arthur Rivers' Novelty Orchestra. Sunbeam MFC 17

1.00 THE FLUTE SOCIETY PROGRAMME Malcolm Arnold

Prepared and presented by Belinda Webster

Arnold, M. (b1921). *Fantasy for flute*, op 89 (1966). Hyperion A 66172 4

Divertimento for flute, oboe and clarinet, op 37 (1952). 8

Duo for flute and viola, op 10 (1946). 10

Hyperion A 66173 (2 above)

Trio for flute, viola and bassoon, op 6. Hyperion A 66172 4

33

10.00 STRAUSS' BALLET CINDERELLA

Prepared by Sofia Boniecki

Strauss, J. (1825-1899). Cinderella, ballet (posth.; arr. Bayer). National PO; Richard Bonyng, conductor.
Decca D225D2

90

11.35 MESSENGER'S THE TWO PIGEONS BALLET

Prepared by Sofia Boniecki

Message, A. (1853-1929). Excerpts from The two pigeons (1886). Paris O; Jean-Pierre Jacquillat, conductor.
WRC R 05472

23

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

Today's programme will delight all lovers of big band jazz. All the bands are outside the USA. We shall hear recordings by bands from France, New Zealand, Sweden, Japan, Czechoslovakia, Australia, Italy, Britain, Finland and Canada.

1.00 MONDAY MUSIC**RECORDED BY 2MBS-FM**

Recorded at St Stephen's Uniting Church, Macquarie Street on June 1.

2.00 AUSTRALIA WIDE

From the National Programme Service of the PBAA

3.30 18TH-CENTURY CONCERT

Prepared by Barrie Marchant

Boccherini, L. (1743-1805). String quintet in A minor, op 74 no 1 (c1798). Guenther Kehr, Wolfgang Bartels, violins; Erich Sichermann, Volke Kirchner, violas; Bernhard Braunholz, cello.
Vox Turnabout TV 334094

18

Haydn, J. (1732-1809). Cello concerto in D, Hob.VIIb:2 (1783). Hidden Valley Opera O; Terry King, cello and director.
TR Records TRC 104

24

Mozart, W. (1756-1791). Symphony no 41 in C, K551 (1788). Concertgebouw O, Amsterdam; Nikolaus Harnoncourt, conductor.
Telefunken 6.42846

41

5.00 WORK'S DONE FOR TODAY

Prepared by Michael Sheehan

Granados, E. (1867-1916). Goyescas (1916). Alicia de Larrocha, piano.
London CS 7009

52

Rossini, G. (1792-1868). Desdemona's canzona, from Otello (1816). Frederica von Stade, soprano; Rotterdam PO; Edo de Waart, conductor.
Philips 9500 098

14

Mozart, W. (1756-1791). Flute concerto no 1 in G, K313 (1778). James Galway, flute; Lucerne F Strings; Rudolf Baumgartner, conductor.
RCA LRL1 5109

27

Gershwin, G. (1898-1937). An American in Paris (1928). London SO; Andre Previn, piano and conductor.
HMV ASD 2754

18

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from *Bunk to The Bird***8.00 KNOW YOUR TENORS!**

Prepared and presented by Max Krumbeck

Verdi, G. (1813-1901). Celeste Aida, from Aida (1871).
Decca 417 232-1

5

Donizetti, G. (1797-1848). Una furtiva lagrima, from Elixir of love (1832).
Ariola Eurodisc SQ 25 163 KR

4

Verdi, G. (1813-1901). Niun me tema, from Otello (1857).
Rubini GV85

4

Mozart, W. (1756-1791). Dalla sua pace, from Don Giovanni (1787).
Swedish Society SLT 33275/76

5

Ponchielli, A. (1834-1886). Cielo e mar, from La Gioconda (1876).
Bongiovanni GB 1007/8

6

Beethoven, L. (1770-1827). O Mary, at thy window be.
RCA RL 13417

2

Strauss, J. (1825-1899). Komm in die Gondel, from Eine Nacht in Venedig.
DG 2721 212

3

Tchaikovsky, P. (1840-1893). Lensky's aria, from Eugen Onegin (1879).
Preisner PR 135003

7

Puccini, G. (1858-1924). Nessun dorma, from Turandot.
EMI C065 00215

3

Stolz, R. Ob blond, oh braun, ich liebe alle Frau'n.
EMI Electrola 1 C1 47-29 135/36

3

Wagner, R. (1813-1883). Da voi lontano, from Lohengrin (1850).
Fonit Cetra LMR 5017

6

Sjoberg, C. Tonerna.
Swedish Society SLT 33275/76

3

9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco, with regular specials on artists, bands and musical styles.

There's a weekly guide to the local blues and R'n'B scene, and features on new releases, as well as occasional live broadcasts from our Studio C.

11.00 CROSSING THE DIVIDE

Wesley-Smith, M. (b1945). Who killed Cock Robin? (1979). Felicity Lowe, soprano; Hartley Newnham, counter-tenor; Ben Macpherson, baritone; Chamber Choir of Sydney University; Nicholas Routley, conductor.
HMV OASD 7629

17

For marimba and tape (1982). Graeme Leak, marimba; Tape realised by the composer.
Larrikin LRF 156

11

Douglas, R. (b1952). Homage to Bessemer (1984). Realised by the composer on the Fairlight CMI.
MBS 9

13

Isoprisms (1982). Flederman.
Larrikin LRF 156

5

Cage, J. (b1912). String quartet in four parts (1949-50). LaSalle Quartet.
DG 2530 735

21

Second construction for four players (1940). Kroumata Percussion Ensemble.
CD BIS CD 232

7

Satie, E. (1866-1925). Musique d'ameublement (1920). Ensemble Ars Nova; Marius Constant, conductor.
Erato STU 71336

12

Reich, S. (b1936). Music for a large ensemble (1978). Steve Reich and Musicians.
ECM 1186

16

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JUNE DIARY

**MONDAY JUNE 1, TUESDAY JUNE 2,
8 pm — CONCERT HALL**

4TH EPSON MASTER SERIES

Conductor **JOHN HOPKINS**
Flute **JEAN-PIERRE RAMPAL**
BRITTEN A time there was
MOZART Flute Concerto No. 1
ELGAR Symphony No. 1

SATURDAY JUNE 13, 2.30 pm — CONCERT HALL

3RD GREAT CLASSICS SERIES

Conductor **EVELINO PIDO**
Violin **GYORGY PAUK**
Cello **RALPH KIRSHBAUM**
VERDI The Force of Destiny: Overture
BRAHMS Concerto for violin, cello and orchestra
SCULTHORPE Sun Music I
STRAVINSKY The Firebird — Suite

**TUESDAY JUNE 16, WEDNESDAY JUNE 17,
6.30 pm — CONCERT HALL**

3RD MEET THE MUSIC SERIES

Conductor **STUART CHALLENGER**
Piano **ANTHONY FOGG**
G. GABRIELI Sonata pian' e forte
SCULTHORPE Piano concerto
RAVEL Mother Goose — Ballet

FRIDAY JUNE 19, 7.00 pm — CONCERT HALL

1ST FAMILY CONCERT — MEET THE ORCHESTRA

Conductor **BRIAN BUGGY**
Soloists **THE LANGSHAW BALLET**
BACH Toccata (From Toccata & Fugue in D minor)
BRITTEN Young Persons Guide to the Orchestra
MUSSORGSKY/RAVEL Pictures at an Exhibition (excerpts)
BORODIN "Prince Igor": Polovtsian Dances
Trad/Arr. **Hurst** Green Grow the Rushes Oh!
WILLIAMS "An Orchestral Jigsaw Puzzle"

**WEDNESDAY JUNE 24, THURSDAY JUNE 25,
8.00 pm — CONCERT HALL**

5TH EPSON MASTER SERIES

Conductor **STUART CHALLENGER**
Piano **SHURA CHERKASSKY**
R. STRAUSS Death and Transfiguration
SAINT-SAENS Piano concerto No. 2
BEETHOVEN Symphony No. 5

**SATURDAY JUNE 27, MONDAY JUNE 29, TUESDAY
JUNE 30, 8 pm — CONCERT HALL**

5TH EPSON MASTER SERIES

Conductor **STUART CHALLENGER**
Piano **SHURA CHERKASSKY**
Soprano **PATRICIA PRICE**
RICHARD MEALE Very High Kings
LISZT Piano concerto No. 1
FALLA The Three-cornered Hat

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Tuesday 9

1.00 BUSH BAROQUE

Presented by Penny Davies and Roger Hlott

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 THE FLUTE

Prepared by Barrie Marchant

Doppler, A. (1821-1883). Fantasie pastorale, op 26. Karl-Bernhard Sebon, flute; Berlin Radio SO; Uros Lajovic, conductor. CD Schwann 11608 11

Mozart, W. (1756-1791). Quartet in D, K285. Barthold Kuijken, flute; Sigiswald Kuijken, violin; Lucy van Dael, viola; Wieland Kuijken, cello. CD Accent ACC 48225D 14

9.30 SCORE READING:

Romantic Music

Prepared and presented by Meg Matthews

The more you see, the more you hear; the more you hear, the more you understand the composer's craft.

These score reading programmes this month move through music of the Romantic era, observing period characteristics, instrumentation, notation textures and styles particularly as they occur in the score.

Text to be used: *The Norton Scores* (ed. Roger Kamien 1984) 4th edition Volume II.

In today's programme: **Mendelssohn** First movement from Violin concerto; Overture to A midsummer night's dream. **Brahms** Fourth movement from Symphony no 2 in D.

10.30 THE PHILADELPHIA ORCHESTRA

Prepared by Bob Goodnow

Liszt, F. (1811-1886). Hungarian rhapsody no 1. CBS SBR 235636 11

Rachmaninov, S. (1873-1943). Concerto no 2 in C minor, op 18 (1900). Artur Rubinstein, piano. RCA ARL1 0031 33

Lalo, E. (1823-1892). Symphonie espagnole, op 21. Isaac Stern, violin. RCA LSC 3065 33

Faure, G. (1845-1924). Pavane. CBS SBR 235547 6

Philadelphia O; Eugene Ormandy, conductor. (all above)

12.00 A CONCERT IN LONDON

Prepared and presented by Elaine Hamilton

Rossini, G. (1792-1868). Overture to An Italian girl in Algiers (1813). Colin Davis, conductor. HMV FC 153 7

Tchaikovsky, P. (1840-1893). Francesca da Rimini. Charles Muench, conductor. RCA RDM 13 2 23

Paganini, N. (1782-1840). Violin concerto no 1 in D, op 6 (c1811). Itzhak Perlman, violin; Lawrence Foster, conductor. HMV/WRC R 06324 33

Strauss, R. (1864-1949). Ein Heldenleben (1895-98). Thomas Beecham, conductor. HMV/WRC R 06364 41

Royal PO. (all above)

2.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's programme of interviews with people in and behind the music

3.00 CONTEMPORARIES

Prepared by Ruth Warren

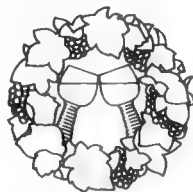
Mendelssohn, F. (1809-1847). A midsummer night's dream, overture, op 121 (1826). CBS GM 520 9

Chopin, F. (1810-1849). Piano concerto no 2 in F minor, op 21 (1829). Artur Rubinstein, piano.

Philadelphia O; Eugene Ormandy, conductor. (2 above) RCA LSC 3055 32

Liszt, F. (1811-1886). A Faust symphony (1854). Alexander Young, tenor; Beecham Choral Society; Royal PO; Thomas Beecham, conductor. HMV SXWD 3022 70

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AT YOUR SERVICE

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Mozart, W. (1756-1791). Piano concerto in C, K503 (1786). Michel Dalberto, piano; Lausanne CO; Armin Jordan, conductor. Erato STU 71421 31

Beethoven, L. (1770-1827). Symphony no 5 in C minor, op 67 (1805-07). Philharmonia O; Vladimir Ashkenazy, conductor. Decca SXDL 7540 35

Tchaikovsky, P. (1840-1893). Piano trio in A minor, op 50 (1882). Elmar Oliveira, violin; Nathaniel Rosen, cello; Mikhail Pletnyov, piano. CBS M 35855 47

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

One hour of mainstream to modern jazz. 'I play a little of this and a little of that and some of this and some of that', said tenor saxophonist Stanley Turrentine, the featured musician this evening.

8.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

10.00 CHAMBER MUSIC

Mozart to Bartok

Prepared and presented by Ray Byron

Mozart, W. (1756-1791). Trio in E flat, K498 (1786). Gidon Kremer, violin; Kim Kashkashian, viola; Valery Afanassiev, piano. CD DG 415 483-2 21

Boccherini, L. (1743-1805). Quintet in F, op 20 no 15 (c1780). Quintetto Boccherini. CD Ensayo 3403 18

Smetana, B. (1824-1884). String quartet no 1 in E minor, *From my life* (1876). Amadeus Quartet. DG 2530 994 28

Bliss, A. (1891-1975). Rhapsody for flute, cor anglais, string quartet, double bass and two voices (1919). Elizabeth Gale, soprano; Anthony Rolfe Johnson, tenor; Nash Ensemble; Lionel Friend, conductor. Hyperion A 66137 8

Shostakovich, D. (1906-1975). Piano quintet in G minor, op 57 (1940). Sviatoslav Richter, piano; Borodin String Quartet. EMI EL 270338-1 36

1.00 THE POUNDING SYSTEM

Prepared by Ossie Borthwick, Clay Caplice and Richard Fielding

The island of Jamaica is the birthplace of what is perhaps the most influential contemporary Afro-Caribbean music, reggae. Owing much to American rhythm and blues, jazz, and soul, reggae's antecedents ska and rocksteady developed unique form through the musicians' increased African consciousness and the influence of the Rastafarian religion.

Since the late 50s the lifeblood of the music has been the mobile discotheques, known as *sound systems*, that travel the playing dance halls and yards and introduce various sub-genres such as dub (re-mixed instrumentals powered by hard bass and drum rhythms).

The associated DJ style (talking over dub tracks) and lovers rock (softer, romantic moods) appeal to enthusiastic young audiences. The programme attempts to cover the main innovations in reggae from the early days of ska to the latest lethal sounds. Killer...

3.00 NEW RELEASES

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

5.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

5.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 THE SONG OF MOURNING

Prepared by Annie Schweitzer

Mahler, G. (1860-1911). Piano quartet in A minor (1876). Idil Biret, piano; London String Quartet members. Finnadar SR 9035 11

The song of mourning (1878). Helena Dose, soprano; Alfreda Hodgson, mezzo-soprano; Robert Tear, tenor; Sean Rae, baritone; City of Birmingham Ch & O; Simon Rattle, conductor. CD EMI CDC 7 47089-2 65

10.30 CONCERT HALL

Prepared by Joan Nalder

Suppe, F. (1819-1895). Overture: Light Cavalry (1866). Montreal SO; Charles Dutoit, conductor. Decca 414 408-1 7

Tchaikovsky, P. (1840-1893). Suite from The sleeping beauty, ballet op 66 (1888-89). Philadelphia O; Riccardo Muti, conductor. HMV 27 0113-1 21

Mendelssohn, F. (1809-1847). Violin concerto in E minor, op 64 (1844). Itzhak Perlman, violin; Concertgebouw O; Bernard Haitink, conductor. HMV 27 0105-1 27

Beethoven, L. (1770-1827). Symphony no 2 in D, op 36 (1801-02). Berlin PO; Herbert von Karajan, conductor. CD DG 415 505-2 31

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

More music beyond reproach from Mel Torme and Rob McConnell and The Boss Brass including a salute to a post-war 'hit' *Cow cow boogie*, two ballads cleverly interwoven — *A handful of stars* and *Stars fell on Alabama* — and an Ellington medley (Mel Torme with Rob McConnell and The Boss Brass, Concord CJ306).

The Duke at Carnegie Hall from December 27, 1947 with then new material (*The new look* later to be commercially recorded as *Snibor*) and reworkings of such Ellington classics as *Blue serge* and *Harlem airshaft* (*The Duke Ellington Carnegie Hall Concerts, Volume 4*, December 1947, Prestige P24075).

Carter-de Paul-Ray. *Cow cow boogie* (1986). **Lawrence-Shapiro.** *A handful of stars.*

Parish-Perkins. *Stars fell on Alabama.* **Ellington-Mills.** It don't mean a thing if it ain't got that swing.

Ellington-Russell. Do nothing till you hear from me.

Ellington-Mills-Bigard. Mood indigo.

Strayhorn, B. Take the A train.

Ellington-Mills-Parish. Sophisticated lady.

Ellington-Mercer-Strayhorn. Satin doll.

Mel Torme; Rob McConnell; The Boss Brass. (9 above) Concord CJ 306

Strayhorn, B. The new look (Snibor) (1947).

Ellington, M. Blue serge.

Ellington, D. Triple play; Harlem airshaft.

Ellington-Hodges. Wanderlust.

Ellington, D. Junior hop.

Ellington-Hodges. Jeep's blues.

Hodges, J. Squatty roo.

Ellington-Hodges. The mood to be wooed.

Duke Ellington and his Orchestra. (8 above) Prestige P24075 (mono)

1.00 WEDNESDAY MATINEE

From the Stages

Prepared and presented by Audrey Manning

Trad. The twelve robbers; In the dark forest; Barynya. Glinka Academic Choir; Vladislav Cherunshenko, conductor. Melodiya C10 12051-2 12

Khandoshkin, I. (1747-1804). Sonata no 3 in D for solo violin (c1790). Grigori Feighin, violin. Melodiya C10 08483-4 16

Glinka, M. (1804-1857). Variations on his own theme (1824). Valery Kamyshev, piano. Melodiya C10 08031-2 11

Hummel, J. (1778-1837). Piano concerto in C, op 44. Pavel Kovac, piano; Bratislav CO; Vlastimil Horak, director. Schwann VMS 2098 42

Spohr, L. (1784-1859). Symphony no 3 in C minor, op 78 (1828). Berlin Radio SO; Gerd Albrecht, conductor. Schwann VMS 1620 30



Wednesday 10

MIDNIGHT

12.00 EARDRUM

An African music allsorts from bush ballads to electric dance in a thousand styles (including certain hybrids: salsa, merengue, Afro-Arab...).

In resisting the rock-funk crossover, Eardrum uses the Ghanaian principle of *Sankofa* (go back and retrieve).

Each programme presents a sampling of the music of a particular country, instrument, performer, and so on. Forgotten classics are a specialty...

3.00 HEARING THE DOTS

2MBS-FM PRODUCTION

Music from workshops of Sydney composers' collective 'Music Performed'.

Hiscocks, W. Toccata (1983). Mark McGee, piano. 3

Barki, M. (b1958). Night words: The ravishing (1984). Barbara Tree, contralto; Mark McGee, piano. 5

Chin, S. (b1959). Letting Jesus in (1983). Mark McGee, piano. 10

Thorn, B. (b1961). Esparto grass (1984). Synergy. 6

3.30 A GERMAN REQUIEM

Prepared by Annie Schweitzer

Brahms, J. (1833-1897). A German requiem, op 45. Jessye Norman, soprano; Jorma Hynninen, baritone; London P Choir & O; Klaus Tennstedt, conductor. EMI 27 0313-1 81

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

This programme is sponsored by UAP, France's national insurer, in the interests of fostering the diffusion of French language and arts in Australia.

UAP

Offenbach, J. (1819-1880). Overture: Orpheus in the Underworld. Berlin PO; Herbert von Karajan, conductor. CD Philips 400 044-2 10

Debussy, C. (1862-1918). Prelude to the afternoon of a faun. Boston SO; Charles Munch, conductor. Time-Life STL 548 9

Faure, G. (1845-1924). Berceuse, from Dolly suite. James Galway, flute; National PO; Charles Gerhardt, conductor. RCA VRL1 7189 5

Berlioz, H. (1803-1869). A ball, from Symphonie fantastique. Boston SO; Charles Munch, conductor. Time-Life STL 545 6

Sibelius, J. (1865-1957). Finlandia. Musique Municipale de Compiegne; Guy Magny, conductor. Calliope CAL 1503 10

Dukas, P. (1865-1935). The sorcerer's apprentice. Swiss Romande O; Ernest Ansermet, conductor. Decca VIV 34 11

Offenbach, J. Overture on themes by Offenbach: La vie Parisienne. Sydney SO; Patrick Thomas, conductor. Philips 410 377-1 5

Chabrier, E. (1841-1894). Fete polonaise, from Le roi malgre lui. Swiss Romande O; Ernest Ansermet, conductor. Decca JB 10 9

Courtiade, A. Le fanion de la victoire. Band of First Infantry Regiment of Republican Guard. Barclay BA 215 3

Gounod, C. (1818-1893). Funeral march of a marionette. Royal Opera House O; Alexander Gibson, conductor. Decca VIV 69 5

Walton, W. (1902-1983). Overture; Battle of Agincourt, from the film Henry V. London FO; Stanley Black, conductor. Decca VIV 64 7

Bellini, V. (1801-1835). Casta diva, from Norma. Joan Sutherland, soprano; Royal Opera House Ch & O; Francesco Molinari-Pradelli, conductor. Decca SPA 598 5

Berlioz, H. Ballet music from The Trojans. National PO; Richard Bonyngne, conductor. Decca 411898 10

Pierre, G. (1863-1937). March of the little leaden soldiers. Paris O; Jean-Pierre Jacquillat, conductor. EMI 2C 069-12 848 3

Gounod, C. Waltz from Faust. Vienna SO; Willi Boskovsky, conductor. HMV ESD 1431721

7.00 THE JOY-A-JAZZ

Prepared and presented by Joya Jenson

Tenor Madness

The result of a meeting of two tenor titans is heard tonight on the title cut from the Prestige album *Tenor madness* (P7047). This extended reading of the Sonny Rollins tune came into being when Rollins was recording with pianist Red Garland, bassist Paul Chambers and drummer Philly Joe Jones, and in walked John Coltrane, just to pay a visit. It was decided that Trane should join Sonny for a tenor battle, and the outcome is the 12-minute-plus track from that historic 1950s date.

8.00 OPERA OF THE MONTH

Prepared and presented by Audrey Manning

Thomas, A. (1811-1896). Mignon, opera in three acts. Libretto by Michel Carre and Jules Barbier, based on Goethe's *Wilhelm Meister's Lehrjahr*. First performed in Paris, Opera-Comique, November 1866.

MIGNON: Marilyn Horne, mezzo-soprano
PHILINE: Ruth Welting, soprano
WILHELM: Alain Vanzo, tenor
LOTHARIO: Nicolai Zaccaria, bass
LAERTE: Andre Battedou, tenor
JARNO: Claude Meloni
FREDERIC: Frederica von Stade, mezzo-soprano
ANTONIO: Paul Hudson

Ambrosian Opera Ch; Philharmonia O; Antonio de Almeida, conductor. CBS 79401 179

Synopsis

The action takes place in the late 18th century, first in Germany, then in Italy.

Act I. The courtyard of a German inn. From a balcony Philine and Laerte, members of a troupe of itinerant thespians, watch a tribe of gypsies in the courtyard. When Mignon refuses to dance, Jarno — the gypsy chief — beats her. Lothario, a wandering harpist whose mind has been deranged by the loss of his daughter, comes to her aid, as does Wilhelm, a travelling student, who threatens Jarno with a pistol. Jarno releases Mignon, who presents flowers to her champions, at the same time conceiving an ardent and irresistible affection for Wilhelm.

Wilhelm describes to Laerte his carefree life (Oui, je veux par la monde promener librement). They are joined by Philine who sets her cap at the carefree young student (Essayons de nos charmes), then departs with Laerte. Mignon reappears to thank Wilhelm again. She tells him that she remembers

nothing of her childhood except that she was abducted by gypsies, but dreams of a sunny land where orange trees grow (Connais-tu le pays?). Wilhelm pays Jarno for her freedom.

Lothario bids Mignon farewell. His reason has gone, but instinctively he knows that his castle is in Italy. He goes, he says, to the land whither the swallows migrate. Mignon too, would fly to the sunshine of the south (Legeres hirondelles, oiseaux benis de Dieu). Philine reappears with Frederic, her current swain, whose uncle requests the artists to perform in a grand celebration at his castle. Philine invites Wilhelm to join them. Mignon begs Wilhelm to let her accompany him as his servant. Only when she threatens to travel south with the near demented Lothario does Wilhelm reluctantly agree. She dons boy's attire, and all depart for the festivities at the neighbouring castle.

Act II. Scene 1. An elegant boudoir in the castle of Baron Rosenberg. Philine is preparing for the performance of 'A Midsummer Night's Dream'. Mignon watches with silent grief Wilhelm's infatuation for Philine. When they leaves she moves to the dressing-table. Appalled at her drab appearance, she applies Philine's cosmetics and dons one of her gowns. She too can be a lady for Wilhelm (Je connais un pauvre enfant). Struck by her beauty, Wilhelm realises that he can no longer allow her to travel with him and bids her a fond adieu (Adieu, Mignon! Courage).

Scene 2. The grounds of the castle. Desperately unhappy and unable to endure the jealousy gnawing at her heart, Mignon contemplates throwing herself into the nearby lake. Lothario mistakes her for his long-lost daughter. Mignon throws herself into his arms in a transport of grief.

The performance ends and the assembly all extols Philine who responds with the ever popular polonaise 'Je suis Titania'. Suddenly a lurid glare illumines the scene. The half-crazed Lothario has taken Mignon's rash imprecation seriously and set fire to the castle. In the terrible confusion which follows, Mignon is nowhere to be found. She had been sent by Philine to fetch the flowers that Wilhelm had given her (Mignon's own flowers!) Realising that it is Mignon he loves, Wilhelm rushes wildly into the blazing building. He reappears with Mignon in his arms: she carries the faded flowers.

Act III. A gallery in the Cipriani castle on the banks of an Italian lake. Here Lothario, whose footsteps have somehow led him instinctively to his old castle, has brought Wilhelm and the desperately-ill Mignon. A barcarolle wafts up from the lake as Lothario prays for Mignon's recovery (De son coeur, j'ai calme la fievre!). Wilhelm, while watching over the sick girl, hears her call to him and realises that she loves him. He reflects on his love for her (Elle ne croyait pas). Mignon appears, finding the castle vaguely familiar. She speaks of a feeling of re-awakening. Wilhelm declares his love (Ah! Que ton ame enfin), but at the sound of Philine approaching, Mignon rejects him, calling for Lothario in whom she can trust. Lothario enters, dressed in magnificent clothes, his reason restored in his own familiar surroundings. He hands Mignon a box, telling her the contents belonged to his daughter. Mignon reads from the prayer book, but drops the book and continues the prayer. Her memory is awakened. Father and daughter are re-united. Wilhelm is happy too, as he and Mignon marry and live in the land where the orange trees grow.

11.30 WOODWARD PLAYS**SHOSTAKOVICH**

Prepared by Bruce Roberts

Shostakovich, D. (1906-1975). 24 Preludes and fugues, op 87 nos 8 to 12 (1950-51). Roger Woodward, piano.
RCA CRL2 5100

28

12.00 WIND QUINTETS

Prepared by Bob Goodnow

Cambini, G. (1746-1825). Wind quintet no 3 in F. Philadelphia Wind Quintet.
CBS AMS 6799

15

Danzi, F. (1763-1826). Quintet in B flat, op 56 no 1. Dorian Quintet.
Nonesuch H 71108

14

12.30 BRAHMS**Keyboard and choral**

Prepared by Annie Schweitzer

Brahms, J. (1833-1897). 16 waltzes, op 39 (1866). Jean-Claude Pennetier, piano.
Harmonia Mundi HM 1093

20

Alto rhapsody, op 53 (1869). Waltraud Meier, mezzo-soprano; London P Choir & O; Klaus Tennstedt, conductor.
HMV 27 0313-3

15

Four Ballads, op 10: no 1 in D minor; no 2 in D; no 3 in B minor; Ballad no 4 in B (1854). Jean-Claude Pennetier, piano.
Harmonia Mundi HM 1093

29

Song of destiny, op 54 (1871). London P Choir & O; Klaus Tennstedt, conductor.
HMV 27 0313-3

18

2.00 EIGHTEENTH-CENTURY ROOM**MUSIC**

By courtesy of The Argus Music Company



Mozart, W. (1756-1791). Divertimento in C, K188 (1776). Frantisek Cech, Lutobor Hlavsa, flutes; Jiri Horak, Vaclav Junek, Josef Stuchly, Stanislav Sejpal, Rudolf Lisy, trumpets; Petr Sprunk, tympani.
Supraphon 1 11 1081/82

10

Piano trio in G, K564 (1788). Monica Huggett, violin; Timothy Mason, cello; Linda Nicholson, fortepiano.
Hyperion A 66125

19

Serenade no 10 in B flat, K361 (1781). Czech Philharmonic Wind Ensemble.
Supraphon 1 11 1081/82

38

Divertimento in B flat, K254 (1776). Monica Huggett, violin; Timothy Mason, cello; Linda Nicholson, fortepiano.
Hyperion A 66093

26

Excerpts from The marriage of Figaro, K492 (1786; arr J. Wendt). Collegium Musicum Pragense.
Supraphon 1111 3426

15

4.00 AUTUMN**A Season of the Spirit**

Prepared by John O'Connor

Prokofiev, S. (1891-1953). Violin concerto no 2 in G minor, op 63 (1935). Kyung-Wha Chung, violin; London SO; Andre Previn, conductor.
Decca/WRC R 06065

27

Bartok, B. (1881-1945). Piano concerto no 3 in E (1945). Claude Helffer, piano; Monte Carlo NO; Bruno Maderna, conductor.
Concert Hall SMS 2661

24

5.00 SOUNDS DELIGHTFUL

Prepared and presented by Ann Ramsay

Beethoven, L. (1770-1827). Symphony no 1 in C, op 21 (1799-1800). Vienna PO; Leonard Bernstein, conductor.
DG 410 836-1

27

Piano concerto no 1 in C, op 15 (1795-98). Alfred Brendel, piano; London PO; Bernard Haitink, conductor.
Philips 9500 252

39

The creatures of Prometheus, ballet music, op 43 (1802). New Philharmonia O; Otto Klemperer, conductor.
EMI 29 0401-1

24

Ode to joy, from Symphony no 9 in D minor, Choral (1817-23). Aase Nordmo Loevberg, soprano; Christa Ludwig, mezzo-soprano; Waldemar Kmentt, tenor; Hans Hotter, baritone; Philharmonia Ch & O; Otto Klemperer, conductor.
Angel S 36815

24

7.00 THE CLIFFORD BROWN ALL STARS

Prepared and presented by Martin Davidson

Coles. Coronado (1954).
Emarcy 32JD 90

18

Tizol, J. (1900-1984). Perdido (1954).
Emarcy 32JD 95

15

Coles. Coronade (1954).
Emarcy 32JD 94

20

Clifford Brown, trumpet; Herb Geller, Joe Maini, alto saxophones; Walter Benton, tenor saxophone; Kenny Drew, piano; Curtis Counce, double bass; Max Roach, drums. (3 above)

8.00 THE TIPPETT PROJECT (3)**A Matter of Form**

2MBS-FM Workshop

Tippett, M. (b1905). String quartet no 1 in A (rev. 1943). Edinburgh Quartet.
EMI 1C 157-29 0228-3

21

Beethoven, L. (1770-1827). First movement of Piano sonata in C sharp minor, op 27 no 2 Moonlight (1800-01). Daniel Barenboim, piano.
HMV SMP PP47

7

Tippett, M. Piano sonata no 1 (rev. 1942). John Ogdon, piano.
EMI EX 29 0228-3

21

Purcell, H. (1659-1695). Fantasias for viol consort: no 8, Z739; no 9, Z740; no 10, Z741 (1680). London Baroque Ensemble.
EMI 1C 067-14 363-1

11

Beethoven, L. Grosse Fuge in B flat, op 133 (1825). Vermeer Quartet.
Telefunken 6.42982

17

Gibbons, O. (1583-1625). The silver swan (1612). Consort of Musicke; Anthony Rooley, director.
L'Oiseau-Lyre DSLO 512

1

Weelkes, T. (1575-1623). Cold winter's ice is fled (1600).

Wilbye, J. (1574-1638). Adieu sweet Amaryllys (1598).

Ambrosian Consort. (2 above)
HMV HQS 1080

4

Gibbons, O. How art thou thrall'd? (1612). Consort of Musicke; Anthony Rooley, director.
L'Oiseau-Lyre DSLO 512

5

Tippett, M. String quartet no 2 (1941-42). Amadeus Quartet.
Argo DA 34 (mono)

21



2MBS-FM

THE MUSIC LOVERS' STATION

Thursday 11

MIDNIGHT**12.00 STOPS/GAPS/MEASURES**

Prepared and presented by Rik Rue

A programme which spans a wide range of music and sounds, from regional environmental works, text-sound and sound experimentation to local and international new music.

1.00 THE GARDEN OF ALLAH

A handful of bongos and a slice of bread? In search of the lost treasures of the Garden of Allah.

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 DINU LIPATTI

Prepared and presented by Bob Goodnow

These two recordings were made from radio broadcasts in 1950. They are the last public performances of this gifted Rumanian pianist. These monaural recordings are remarkable in quality, given that they were made by amateurs who taped from their home radio receivers.

Mozart, W. (1756-1791). Piano concerto no 21 in C, K467. Lucerne Festival O; Herbert von Karajan, conductor.
Angel 35931 (mono)

29

Schumann, R. (1810-1856). Concerto in A minor, op 54. Suisse Romande O; Ernest Ansermet, conductor.
London STS 15176 (mono)

31

Dinu Lipatti, piano. (2 above)

10.00 CLARA

Prepared and presented by Bob Goodnow

Schumann, C. (1819-1896). First concerto in A minor, op 7. Michael Ponti, piano; Berlin SO; Hans Schmidt-Gertenbach, conductor.
Vox TV 331038

22

10.30 CONCERT HALL

Prepared by Jack Adams

Bach, J. S. (1685-1750). Brandenburg concerto no 4 in G, BWV1049 (1718-20). Academy of Ancient Music; Christopher Hogwood, harpsichord and director.
CD L'Oiseau-Lyre 414 187-2

15

Mahler, G. (1860-1911). The song of the earth (1911). Jessye Norman, soprano; Jon Vickers, tenor; London SO; Colin Davis, conductor.
Philips 6514 112

68

10.00 THANKS FOR THE MEMORY

Prepared and presented by Joe Neustadt

Lehar, F. (1870-1919). Gold and silver waltz. Tonhalle O, Zurich; Franz Lehar, conductor. Telefunken 6.42085 12

Steinbrecher, A. Under an umbrella at night. Willi Forst; unnamed O; Michael Jary, conductor. Electrola 1C 178-31 408/09 3

Lohmann. Bavarian polka. Barnabas von Geczy O. Electrola 1C 134-32 423/24 5

Berlioz, H. (1803-1869). Song of the flea, from The damnation of Faust. Tito Gobbi, baritone; unnamed O; Oliviero di Fabritiis, conductor. HMV RLS 738 5

Porter, C. (1891-1964). Night and day. Yehudi Menuhin, Stephane Grappelli, violins; Alan Clare Trio. HMV OCS D 7708 4

Verdi, G. (1813-1901). In vano Alvaro, from La Forza del Destino. Richard Tucker, tenor; Robert Merrill, baritone; George Schick, piano. Decca SKLA 7517/18 9

Stolz, R. (1880-1975). Schlaf ein, mein kleines Sonnenkind. Richard Tauber, tenor. Marcato 30612 3

Mendelssohn, F. (1809-1847). On wings of song, op 34 no 2. Jascha Heifetz, violin; Emanuel Bay, piano. RCA 7863 54875 4

Ziehrer, C. (1843-1922). Echt Wienerisch. Erich Kunz, baritone; Spilar Schrammeln. Philips 7186 036 3

Weiss-Sherman. Mother of the bride. Bette Davis; unnamed O; Roger Webb, conductor. EMI EMA 778 4

Lopez, F. Chic a chiquito, from Le cavalier nor. Georges Guetary; unnamed O; M. van Hoorebeke, conductor. Pathe Marconi 2C 178 15414/15 4

11.00 3.9.1 CANNIBALE

20th-century classical/electronic musics, tape c[ut]ollage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio...

Un Poco Locol: John Zorn
'In [Zorn's] performances and recorded works can be found both the theories and practices of his own highly anarchistic sense of musical organisation.

'A classically trained musician, his is still very much the mind of the inquisitive child who incorporates what he knows about the big people into the world of imaginative games. In his musical reality, battle tactics, popular sports, and logical connectives are transformed into practicable working methods... Zorn's idiomatic style of saxophone, reed and bird-call playing has as much to do with the blackout-sequence structures of Road Runner cartoons as much as it does with anything else...
Carl Howard. *Unsound* Vol 2 No 3/4



2MBS-FM
THE MUSIC LOVERS' STATION

Friday 12

MIDNIGHT

12.00 PHRASEOLOGY

Prepared by Simon Hayman

An eclectic vision of aural space which explores through individual musics and soundscapes the world's myths. This discourse is offered as a point of departure for the re-creation of an aural tradition and for the pure enjoyment of the ever-changing acoustic landscape.

1.00 NO SILENCE

An audio collage

Prepared by Chris Wade

Environmental recordings — here defined as untreated recordings of locations in real time — from the sound library of the *Environment Tape Exchange* are combined with associated musics, industrial and otherwise... real sounds in an artificial context.

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 THE JUILLIARD QUARTET (2)

Prepared by Bob Goodnow

Mozart, W. (1756-1791). Quartet no 15 in D minor, K421. CBS M 337856 31

Beethoven, L. (1770-1827). Quartet no 1 in F, op 18 no 1 (1801). CBS D 37868 24

Ives, C. (1874-1954). Quartet no 2 (1913). CBS MP 39752 25

Puccini, G. (1858-1924). I cristantemi. CBS MP 39553 6
Juilliard Quartet (all above)

10.30 AUSTRALIAN CONCERT HALL

Prepared by Jack Adams

Mills, R. (b1949). Overture with fanfare (1981). West Australian SO; Richard Mills, conductor. ABC L 38547 11

Wagner, R. (1813-1873). Prelude to Act I and Liebestod from Tristan and Isolde (1865). Marilyn Richardson, soprano; Queensland SO; Werner Andreas Albert, conductor. ABC L 38640 17

Kodaly, Z. (1882-1967). Hary Janos suite, op 15 (1939-40). Melbourne SO; Hiroyuki Iwaki, conductor. ABC A0 7058 23

Wagner, R. Dich teure Halle from Tannhauser (1845); Einsam in truenben Tagen from Lohengrin (1850). Marilyn Richardson, soprano; Queensland SO; Werner Andreas Albert, conductor. ABC L 38640 12

Respighi, O. (1879-1936). Brazilian impressions (1928). Philharmonia O; Geoffrey Simon, conductor. CD Chandos CHAN 8317 19

12.00 THE GLORY OF VENICE

Bartolomeo Tromboncino

Prepared and presented by Elaine Hamilton

Tromboncino, B. (c1470-c1535). Non val aqua al mio gran foco. 5
Ite in pace suspir fieri. 7
Alla guerra; Si e debile il filo. 6
Consort of Musick; Anthony Rooley, lute and director. (3 above)
L'Oiseau-Lyre DSLO 593

Ostinato vo seguire. Waverley Consort; Michael Jaffee, director. CBS M 36664 2

Ave Maria gratia plena; Se ben hor non scopra el foco; Che debo far. Consort of Musick; Anthony Rooley, lute and director. L'Oiseau-Lyre DSLO 593 6

Virgine bella. Waverley Consort; Michael Jaffee, director. CBS M 36664 3

Ave Maria regina; Deh si deh non deh si. Consort of Musick; Anthony Rooley, director. L'Oiseau-Lyre DSLO 593 6

Io son l'ocello. Musica Reservata; John Becket, conductor. Argo ZRG 602 3

Hor che'l ciel e la terra; Stavasi amor. 3
Vale diva, vale in pace. 5
Consort of Musick; Anthony Rooley, lute and director. (2 above)
L'Oiseau-Lyre DSLO 593

1.00 GREAT BRITTEN

Prepared by Nicole Aristidis

Britten, B. (1913-1976). Seven sonnets of Michelangelo, op 22 (1940). Michael Sells, tenor; Evan Solomon, piano. TR TRC 117 18

Young Apollo, op 16 (1939). Felix Kok, Jeremy Ballard, violins; Peter Cole, viola; Michal Kaznowski, cello; Peter Donohue, piano; City of Birmingham SO; Simon Rattle, conductor. HMV ASD 4177 8

Serenade, op 31 (1943). Peter Pears, tenor; Barry Tuckwell, horn; London SO; Benjamin Britten, conductor. Decca SXL 6449 23

The sycamore tree (1930). Wilbye Consort; Peter Pears, director. Decca SXL 6847 2

2.00 DAVIS CONDUCTS SIBELIUS

Prepared and presented by Ray Byron

Sibelius, J. (1865-1957). Finlandia, op 26 (1899). 8
Symphony no 3 in C, op 52 (1907). 29
Tapiola, op 112 (1925). 18
Symphony no 6 in D minor, op 104 (1923). 24
Philips 6709 011

Boston SO; Colin Davis, conductor. (all above)

3.30 HALF AN HOUR WITH JOAN SUTHERLAND

Prepared and presented by Ray Byron

Verdi, G. (1813-1901). Gualtier Malde... caro nome from Rigoletto (1851). Royal Opera House Ch & O; Francesco Molinari-Pradelli, conductor. 6
Merce, diletta amiche from I Vespri Siciliani (1854). Paris Conservatoire O; Nello Santi, conductor. 4

Delibes, L. (1836-1891). Ou va la jeune indoue? from Lakme (1883). Royal Opera House Ch & O; Francesco Molinari-Pradelli, conductor. 7
Decca DTS 571/2 (3 above).

Handel, G. (1685-1759). With plaintive note from Samson (1743). Hubert Dawkes, harpsichord; New SO of London; Richard Bonyngue, conductor. 5
Decca SDDA 317

Offenbach, J. (1819-1880). Barcarolle from The tales of Hoffmann (1881). Huguette Tourangeau, contralto; Swiss Romande Ch & O; Richard Bonyngue, conductor. 4
Decca DTS 571/2

Joan Sutherland, soprano (all above)

4.00 SWAN LAKE

Prepared by Jeff Scholer

Tchaikovsky, P. (1840-1893). Swan lake, ballet. Boston SO; Seiji Ozawa, conductor. 144
DG 2531 179/81

6.30 WIND QUINTETS

Prepared by Bob Goodnow

Russel, A. (1869-1937). Divertissement. Los Angeles Wind Quintet. 6
Orion ORS 7263

Francaix, J. (b1912). Quintet (1948). Dorian Quintet. 20
Turnabout 34507

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of jazz, whether it be soloist or band, composition or arrangement.

Organist, Richard 'Groove' Holmes, violinist, Stephane Grappelli with vibist, Gary Burton, 'Philly' Jo Jones Quartet, and singer, Maree Montgomery.

8.00 REMOTE ROMANTICS

Prepared and presented by Max Keogh

Reger, M. (1873-1916). Ballet suite, op 130. Bavarian Radio SO; Colin Davis, conductor. 20
Orfeo 5090 841A

d'Albert, E. (1864-1932). Cello concerto in C, op 20. Christoph Henkel, cello; Berlin Radio SO; Jiri Starek, conductor. 23
CD Schwann 11628

Raff, J. (1822-1882). Symphony no 5 in E, op 177 *Lenore*. London PO; Bernard Herrmann, conductor. 56
Unicorn 209

10.00 MUSICKE OF SUNDRIE KINDES

The Lawes Brothers

Lawes, W. (1602-1645). Sett no 3 in F. L'Oiseau-Lyre DSLO 560 13

Lawes, H. (1596-1662). Sweet, stay awhile; Amintor's welladay. 5
Hyperion A 66135

Consort of Musicke; Anthony Rooley, director. (2 above)

Lawes, W. Triumph of peace. 1

Coperario, G. (1575-1626). Grayes Inn. 2
Linde Consort.
EMI/Reflexe IC 063-30 105. (2 above)

Lawes, H. The anglers song: Man's life is but vain; Hark, shepherd swains; Thee and thy wondrous deeds. 10
Hyperion A 66135

Lawes, W. Sett no 8 in C. L'Oiseau-Lyre DSLO 573 14

Consort of Musicke; Anthony Rooley, director. (2 above)

11.00 MUSIC AMONGST FRIENDS

Beethoven, L. (1770-1827). Piano sonata no 19 in G minor (1805). Radu Lupu, piano. 8
Decca SXL 6886

Sonata in D, op 102 no 2. Pierre Fournier, cello; Wilhelm Kempf, piano. 20
DG 2541 152

String quartet in G, op 18 no 2 (1800). Italian Quartet. 26
Philips 6500 646



Saturday 13

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 COLOURS OF THE KING

Vienne

Prepared and presented by Roy Simmonds and Robert Smith

Vienne, L. (1870-1937). Op 31: Cortege; Berceuse; Divertissement; Carillon. Arthur Wills, Ely Cathedral organ. 14
Saga XID 5275

Scherzo from Symphonie no 2, op 20. Pierre Cochereau, Notre Dame de Paris organ. 4
L'Oiseau-Lyre OL 50103

Carillon de Westminster, op 54. John Longhurst, Mormon Tabernacle, Salt Lake City, organ. 7
Philips 412 217-1

Symphonie for organ, op 28 no 3. Arthur Wills, Ely Cathedral organ. 29
Saga XID 5275

11.00 A RUSSIAN CAMEO

Prepared by Grahame Scott

Glazunov, A. (1865-1936). Five novelettes, op 15 (1886). Varsovia String Quartet. 29
RCA RL 30432

Liadov, A. (1855-1914). About olden times, op 21b (1889). USSR SO; Yevgeny Svetlanov, conductor. 5
Melodiya 33 CM 0211-2

Glazunov, A. Piano concerto no 2 in B, op 100 (1916). Michael Ponti, piano; Westphalian SO; Siegfried Landau, conductor. 20
Vox Turnabout TV 334 621

12.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America. Today's programme includes the music of Jack Teagarden, Alan Zavod, Don Andrews, Mel Torme, Johnny Dodds, Richard M. Jones, Punch Miller.

3.00 DANCE IN AUSTRALIA

2MBS-FM PRODUCTION

A kaleidoscope of music and news from the dance world prepared and presented by Suzanne Davidson of the Australian Ballet, with Paul Maclay.

4.00 LISTENERS' CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS-FM may make a request by phoning 439 4777. Barbara will arrange for its inclusion in the programme as soon as possible. You will be advised of this by phone or by letter, in advance.

6.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder

Every week at this time, Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action — Sydney, state and nationwide.

8.00 PIANISTS OF RENOWN

Martha Argerich and Lily Kraus, Great Dames of Today and Yesterday
Prepared by Ida Ferson

Schumann, R. (1810-1856). Kreisleriana, op 16 (1838). 33
DG 410 653-1

Franck, C. (1822-1890). Sonata in A (1886). James Galway, flute. 27
RCA LRLI 5095

Martha Argerich, piano. (2 above)

Bartok, B. (1881-1945). Concerto for two pianos, percussion and orchestra (1943). Martha Argerich, Nelson Freire, pianos; Concertgebouw O; David Zinman, conductor. 27
Philips 416 378-1

Schubert, F. (1797-1828). Grazer fantasie. 13
Mozart, W. (1756-1791). Fantasia in D minor, K397. Lili Kraus, piano. 5
CBS 79 750982 (2 above)

10.00 STRINGS AND PIANOS

Prepared by Barrie Marchant

Wolf, H. (1860-1903). Intermezzo. Juilliard Quartet.

CBS MP 39553

11

Dvorak, A. (1841-1904). Legends, op 59.

Walter Klien, Beatrice Klien, piano.

Vox Turnabout TV 334041

10

Mendelssohn, F. (1809-1847). Variations and scherzo. Juilliard Quartet.

CBS MP 39553

9

Boccherini, L. (1743-1805). String quintet in E, op 13 no 5 (1771). Gunther Kehr, Wolfgang Bartels, violins; Erich Sicherhmann, viola; Bernhard Braunholz, Kurt Herzbruch, cellos.

Vox Turnabout TV 334094

22

11.00 CHAMBER CONCERT

Prepared by Ruth Warren

Faure, G. (1845-1924). Piano quartet in G minor, op 45 (1886). New England Ensemble of Australia.

Cherry Pie CPF 1040

33

Hanson, R. (1913-1976). Piano sonata, op 12 (1938-40). Igor Hmelniitsky, piano.

M7 Records MLF 196

22

Sunday 14

MIDNIGHT**12.00 ALL THROUGH THE NIGHT**

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

6.00 SUNDAY MORNING MUSIC

Prepared and presented by Valerie Haynes

A varied programme of classical music for relaxed weekend listening

9.00 PLUCKED STRINGS

Prepared by Bob Goodnow

Galilei, V. (b1520). Allegro marcato. Vienna Mandolin and Guitar Ensemble.

Turnabout TV 34239

5

Vivaldi, A. (1678-1741). Concerto in C for two oboes and plucked string orchestra. German Plucked String O.

Bellaphon DC 22539

7

Giuliani, F. (17th C). Quartet in A. Guenther Pichler, violin; Anton Baierle, viola; Edith Bauer-Sleis, mandolin; Vincenz Hladky, lute.

Turnabout TV 34016

16

9.30 THE HUNTINGTON CHAMBER ORCHESTRA (2)**2MBS-FM PRODUCTION****Mozart, W.** (1756-1791). Divertimento no 3 in F, K138.

10

Elgar, E. (1857-1934). Serenade for strings in E minor.

10

Bach, J. S. (1685-1750). Brandenburg concerto no 3 in G.

11

Britten, B. (1913-1976). Simple symphony, op 4 (1934).

16

Bach, J. S. Brandenburg concerto no 2 in F. Huntington CO; Richard Tognetti, violin and director.

Recorded by 2MBS-FM in Huntington Estate Winery, Mudgee 7 December 1985. (all above)

10.40 THE BEETHOVEN SEPTET**2MBS-FM PRODUCTION****Beethoven, L.** (1770-1827). Septet in E flat, op 20 (1800). Saantwana Sinha, clarinet; Susan Clarke, horn; Lorelei Dowling, bassoon; Richard Tognetti, violin; Amanda Murphy, viola; David Wykham, cello; Andrew Tait, double bass; John Gray, conductor.

Recorded by 2MBS-FM in the Cell-Block Theatre, 13 December 1984

11.30 OPERA BUFFET**2MBS-FM PRODUCTION**

A weekly operatic smorgasbord, featuring stars of Australian Opera, as well as news, views, 'what's on' and reviews. A painless way of keeping up to date with all things operatic.

12.00 THE CLASSIC JAZZ ERA**Fats Waller and His Rhythm 1939-1943**

Prepared and presented by Bill Haesler

Fats Waller, a fun-loving, irresponsible extrovert, whose music reflected his personality, became a legend in his short lifetime.

Following a 1931 trip to France with composer Spencer Williams he toured extensively in the USA. His reputation grew quickly, so that by 1934 he had his own radio shows.

Victor signed him up for an exclusive recording contract. The four sides produced in the first session were an instant success: for the next nine years, hundreds of Fats Waller records poured out of the Victor studios.

Fats Waller and His Rhythm, as his records were titled, became world famous. He broadcast, he toured, he appeared with prominent artists, and appeared in films. In 1938 he did a tour of Europe with concerts in London and Glasgow, and an early BBC-TV programme. When the USA entered WWII Fats toured the service camps. Later, he moved to Hollywood for a film and club residency.

However the years of fast living, constant touring and hard work had taken their toll. While returning to New York by train in December 1943, the great jazzman died on board. He was only 39 years old.

1.00 AUSTRALIAN MUSIC AND COMPOSERS

Prepared by Grahame Scott

Hughes, R. (b1912). Masquerade overture (1957). West Australian SO; Verdon Williams, conductor.

ABC AC 1012

6

Hutchens, F. (1892-1965). Phantasy concerto.

17

Evans, L. (1895-1982). Idyll.

ABC RRCS 381

10

Stephen Dorman, Wendy Pomeroy, pianos; West Australian SO; Thomas Mayer, conductor. (2 above)

Abbott, C. Flute concerto. James Galway, flute; Sydney SO; Louis Fremaux, conductor.

RCA VRL1 7373

18

2.00 AMADEUS**Sydney Mozart Society Programme**

Prepared and presented by Martin Cooper

Mozart, W. (1756-1791). Canonic adagio in F, K410. Richard Schoenhofer, Erich Webner, horns; Leo Cermak, bassoon.

3

Adagio in B flat, K411. Alfred Rose, Josef Ortner, clarinets; Richard Schoenhofer, Erich Webner, Horst Hajek, horns.

Turnabout Vox TV 34213-14 (2 above)

7

Bastien und Bastienne, K50. Rita Streich, soprano; Richard Holm, tenor; Toni Blankenheim, bass; Munich CO; Christoph Stepp, conductor.

LPM 18280

42

3.00 A FRENCH POTPOURRI

Prepared by Grahame Scott

Lalo, E. (1823-1892). Piano trio no 1 in C minor. Caecilian Trio.

Turnabout TVC 37002

19

Debussy, C. (1862-1918). Jeux (1913). New Philharmonia O; Pierre Boulez, conductor.

CBS GPS 30

17

Vieuxtemps, H. (1820-1881). Violin concerto no 5 in A minor, op 37 (1858). Arthur Grumiaux, violin; Lamoureux O; Manuel Rosenthal, conductor.

Philips PHC 9109B

19

4.00 BENJAMIN BRITTEN'S CONCERT

Prepared by Ida Ferson

Britten, B. (1913-1976). Les illuminations, op 18 (1939-42). Peter Pears, tenor.

London Records OS 26161

22

Symphony for cello and orchestra, op 68 (1963). Mstislav Rostropovich, cello.

London Enterprise 417 312-1

34

English CO; Benjamin Britten, conductor. (2 above)

5.00 EVENSONG FOR TRINITY SUNDAY

Prepared and presented by Ann Ramsay

Tchaikovsky, P. (1840-1893). Cherubim song. Hampton Court Palace Chapel Choir; Gordon Reynolds, director.

Alpha ACA 545

5

Dykes, J. (1823-1876). Holy, holy, holy. Richard Farnes, organ; King's College Cambridge Choir; Stephen Cleobury, director.

Argo 414 609-1

3

Batten, H. (1590-1637). O sing joyfully. **Boyce, W.** (1710-1779). I have surely built thee an house. Andrew Giles, alto; Alan Green, tenor; Maurice Bevan, baritone; John Dexter, organ.**Battishill, J.** (1738-1801). O Lord, look down from Heaven.**Greene, M.** (1696-1755). Lord let me know mine end.

St Paul's Cathedral Choir, London; Christopher Dearnley, director. (4 above)

Guild GRS 7008

24

Mozart, W. (1756-1791). Kyrie in D minor, K341; Ave verum corpus, K618. Kiri Te Kanawa, soprano; Elizabeth Bainbridge, contralto; Ryland Davies, tenor; Gwynne Howell, bass; London Ch & SO; Colin Davis, conductor.

Philips 6500 271

12

Hymn: Christ is made the sure foundation. Richard Farnes, organ; King's College Choir, Cambridge; Stephen Cleobury, director.

Argo 414 609-1

4

Bach, J. S. (1685-1750). Cantata 25, BWV25. Es ist nichts gesundes an meinen Leibe. Paul Esswood, alto; Kurt Equiluz, tenor; Max van Egmond, Siegmund Nimsgern, bass; Concentus Musicus Vienna; Nikolaus Harnoncourt, conductor.

Telefunken SKW 711

15

Various. Hymns: Praise my soul, the King of Heaven; O Thou who camest from above; Blessed city heavenly Salem; All my hope on God is founded; Come down O love divine. Worcester Cathedral Choir; Donald Hunt, director. Abbey MVP 808 15

6.30 INTERLUDE

Prepared and presented by Ann Ramsay

Mozart, W. (1756-1791). Double concerto in E, K365 (1779). Elena Gilels, Emil Gilels, pianos; Vienna PO; Karl Boehm, conductor. DG 2530 456 26

7.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A magazine programme bringing you interviews with people who write, play, conduct, produce, teach, review and enjoy music; notable excerpts from our disc and tape recordings; notice of events, passages, forthcoming and retrospects, to help in keeping you up-to-date about people, places, performances, previews and postscripts.

8.00 ROSSINI AND VERDI

Sponsored by the Italian Chamber of Commerce

Rossini, G. (1792-1868). Italian girl in Algiers, overture (1813). Netherlands Wind Ensemble. Philips 9500 395 8

String sonata no 6 in D (1804). Polish CO; Jerzy Maksymiuk, conductor. HMV ESDW 717 14

Verdi, G. (1813-1901). Force of destiny, overture (1862). NBC SO; Arturo Toscanini, conductor. RCA VIC 124 7

E strano!... Ah, fors'è lui... Sempre libera from La Traviata (1853). Joan Sutherland, soprano; Luciano Pavarotti, tenor; National PO; Richard Bonyngne, conductor. CD Decca 400 057-2 12

Chorus of Hebrew slaves, from Nabucco (1842). Ambrosian Opera Ch; New Philharmonia O; Riccardo Muti, conductor. CD EMI CDC 7 47274-2 5

9.00 VERSIONS AND VARIATIONS

Prepared by John O'Connor

Mozart, W. (1756-1791). Variations in E flat on Je suis Lindor, K354. Artur Balsam, piano. WRC S 4359 14

Beethoven, L. (1770-1827). Seven variations on Bei Maennern, welche Liebe Fuehlen, WoO46 from The magic flute. Evzen Rattai, cello; Stanislav Boguna, piano. Calliope CAL 1693 9

Liszt, F. (1811-1886). Reminiscences of Mozart's Don Giovanni. Michael Ponti, piano. Turnabout TV 34674 7

Beethoven, L. Twelve variations on Ein Madchen oder Weibchen, op 66 from The magic flute. Evzen Rattai, cello; Stanislav Boguna, piano. Calliope CAL 1693 9

Sor, F. (1778-1819). Variations on a theme from The magic flute, op 9. Diego Blanco, guitar. BIS LP 133 9

Liszt, F. Concert paraphrase on quartet from Verdi's Rigoletto (1859). Jorge Bolet, piano. RCA LSC 3259 7

10.00 PIANO CHAMBER

Prepared by Nicole Aristidis

Ravel, M. (1875-1937). Miroirs (1905). Noel Lee, piano. Telefunken 6.48068 25

Satie, E. (1866-1925). Gymnopedies (1888) France Clidat, piano. Forlane UM 3513 8

Ravel, M. Sonatine (1905). Noel Lee, piano. Telefunken 6.48068 10

Debussy, C. (1862-1918). Images II: Cloches a traverse les feuilles; Et la lune descend sur le temple qui fut (1907). Paul Jacobs, piano. Nonesuch H 71365 10

11.00 THE AMERICAN STRING QUARTET

Prepared by Bob Goodnow

Griffes, C. (1884-1920). Indian sketches (1918). Kohon Quartet. Vox SVBX 5301 12

Stravinsky, I. (1882-1971). Three pieces for string quartet (1922). New World Quartet. Vox SVBX 5309 7

Gershwin, G. (1898-1937). Lullaby for string quartet (1920). Kohon Quartet. Vox SVBX 5305 11

Bloch, E. (1880-1959). String quartet no 3 (1953). New World Quartet. Vox SVBX 5309 24



Monday 15

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 BARRY CONYNGHAM

Prepared by Ida Ferson

Conyngham, B. (b1944). Southern Cross, concerto (1981). Wanda Wilkomirska, violin; Roger Woodward, piano; Sydney SO; Niklaus Wyss, conductor. HMV OASD 27 0403 33

Scriabin, A. (1872-1915). Etude in C sharp minor, op 2 no 1; Etude in B flat minor, op 8 no 11. Roger Woodward, piano. HMV OASD 7562 9

Conyngham, B. Ice Carving, for violin and four string orchestras (1971). Wilfred Lehmann, violin; Sydney SO; John Hopkins, conductor. HMV OASD 27 0403 12

10.00 PICKWICK COMPACTS

By courtesy of Virgin Classics

Khachaturian, A. (1903-1978). Sabre dance, from Gayeneh (1952). 3

Adagio of Spartacus and Phrygia, from Spartacus (1954). 10

Prokofiev, S. (1891-1953). Troika, from Lieutenant Kije, op 60 (1934). 3

London SO; Yuri Ahronovitch, conductor. (3 above) CD IMP PCD 804

Bruch, M. (1838-1920). Violin concerto no 1 in G minor, op 26 (1868). Scottish CO; Jaime Laredo, violin and director. CD IMP PCD 829 25

Beethoven, L. (1770-1827). Piano sonata no 23 in F minor, op 57, *Appassionata* (1805). John Ogden, piano. CD IMP PCD 828 27

de Lassus, R. (1532-1594). Matona mia cara; Sio esca vivo. 5

Negri, M. (16th C). Torneo amoroso. 2

Marenzio, L. (1553-1599). Gia torna; Cruda Amarilli. 6

Monteverdi, C. (1567-1643). Zefiro torna. 3

Vecchi, O. (1550-1605). So ben, mi, c'ha bon tempo.

Amaryllis Consort. (7 above) CD IMP PCD 822 3

Bizet, G. (1838-1875). Suite from Carmen (arr. Harvey). 15

Debussy, C. (1862-1918). Masques (arr. Mowat). 4

Ravel, M. (1875-1937). Rigaudon, from Tombeau de Couperin. 3

London Brass. (3 above) CD IMP PCD 836

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

Among the dozen or so recordings we shall hear today will be those made by pianist Errol Garner, tenor sax player Lucky Thompson, trumpeter Peter Candoli and the big band of Les Brown.

1.00 MONDAY MUSIC

RECORDED BY 2MBS-FM

Recorded at St Stephen's Uniting Church, Macquarie Street on June 8.

2.00 AUSTRALIA WIDE

From the National Programme Service of the PBAA

3.30 OLE BULL

Prepared by Bob Goodnow

Bull, O. (1810-1880). I ensomme stunde. 3
Fantasy and variations on a theme by Bellini. 16
Adagio religioso. 9

Arve Tellefsen, violin; Bergen SO; Karsten Andersen, conductor. (all above) NKF 30041

4.00 MUSIC WITH A LATIN FLAVOUR

Prepared by Mary Ludlow

Chavez, C. (1899-1978). Sinfonica India (1935-36). Mexico State SO; Enrique Batiz, conductor. HMV ESD 7146 12

Turina, J. (1882-1949). Canto a Sevilla (1927). Pilar Lorengar, soprano; Swiss Romande O; Jesus Lopez-Cobos, conductor. Decca 410 158-1 19

Copland, A. (b1900). Danzon cubano (1942). London SO; Aaron Copland, conductor. CBS 73451 7

Moncayo, C. (1912-1958). Huapango (1941). Mexico State SO; Enrique Batiz, conductor. HMV ESD 7146 8

5.00 WORK'S DONE FOR TODAY

Prepared by Michael Sheehan

Albinoni, T. (1671-1751). Adagio in G minor (arr. Giazotto). Maria Teresa Garatti, organ; I Musici.
Philips 6527 107 7

Bruckner, A. (1824-1896). Symphony no 7 in E (1883). Vienna PO; Karl Boehm, conductor.
DG 413 978-1 66

Mozart, W. (1756-1791). Concerto in C, K299 (1778). Karlheinz Zoller, flute; Nicanor Zabaleta, harp; Berlin PO; Ernst Marzendorfer, conductor.
DG 2535 113 28

Bellini, V. (1801-1835). Perdona, o mia diletta, from *La sonnambula* (1831). Joan Sutherland, soprano; Luciano Pavarotti, tenor; National PO; Richard Bonynghe, conductor.
Decca SXLA 63228 11

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert
Jazz from *Bunk* to *The Bird*

8.00 BACH TO FRONT

Prepared and presented by Owen Fisher

A monthly program of Bach's music, in both original and modern forms

Bach, J. S. (1685-1750). Harpsichord concerto in D minor, BWV1052. Herbert Tachezi, harpsichord; Concentus Musicus, Vienna; Nikolaus Harnoncourt, director.
CD Telefunken 8.43116 22

Prelude no 4 from *The well-tempered clavier*, book 1, *Two clubs*. John Lewis, piano.
CD Philips 826 698-2 6

Sonata no 6 in G. Eduard Melkus, violin; Huguette Dreyfus, harpsichord.
Archiv 2708 032 22

9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco, with regular specials on artists, bands and musical styles.

There's a weekly guide to the local blues and R'n'B scene, and features on new releases, as well as occasional live broadcasts from our Studio C.

11.00 CROSSING THE DIVIDE

Schubert, F. (1797-1828). Nachtiolen, D752 (1822); Die Voegel, D691 (1820); An die Nachtigall, D196 (1815); Rastlose Liebe, D138 (1815-21); Epistel, D749 (1822). Marilyn Richardson, soprano.
ABC/WRC R 02423 13

Brahms, J. (1833-1897). Clarinet sonata in F minor, op 120 no 1 (1894). Donald Westlake, clarinet.
RCA VRL1 0341 23

Beethoven, L. (1770-1827). Six songs on poems of C. F. Gellert, op 48 (c1802): Bitten; Die Liebe des Naechsten; Vom Tode; Die Ehre Gottes aus der Natur; Gottes Macht und Vorsehung; Busslied. Lauris Elms, contralto.
ABC/WRC R 02420 14

Shostakovich, D. (1906-1975). Cello sonata in D minor (1934). John Painter, cello.
ABC AA 9001 24

Tchaikovsky, P. (1840-1893). Otchevo? op 6 no 5 (1869); Nyet, tolko tot, kto znal, op 6 no 6 (1869); Den li tsarit? op 47 no 6 (1880). Susan Kessler, mezzo-soprano.
Meridian E 77074 10

Geoffrey Parsons, piano. (all above)

Brumby, C. (b1933). String quartet (1965). Robert Cooper, Mary Pascoe, violins; Jean Munro, viola; Artur Ezerzailis, cello.
ABC AC 1051 16

Prelude; Tranquillo; Allegro. Jan Carter, guitar.
Unison ULP 088 8

Tuesday 16

1.00 POOR WHITE TRASH

Parts 1 and 2

Presented by Ian Hartley and Marc Dekenzo

Transit music, pop montage, movie music, performance radio, sound performance and radio theatre

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 A LITTLE MOZART

Prepared by Barrie Marchant

Mozart, W. (1756-1791). String quintet in E flat, K614 (1791). Kenneth Essex, viola; Aeolian Quartet.
Argo ZK 18 26

9.30 SCORE READING Romantic Music

Prepared and presented by Meg Matthews

The more you see, the more you hear; the more you hear, the more you understand the composer's craft.

These score reading programmes this month move through music of the Romantic era, observing period characteristics, instrumentation, notation textures and styles particularly as they occur in the score. Texts to be used: *The Norton Scores* (ed. Roger Kamien 1984) 4th edition Volume II. In today's programme: **Chopin**: Polonaise in A flat, op 53. **Berlioz**: Fifth movement from *Symphonie fantastique*. **Liszt**: Sonetto 104 del Petrarca.

10.30 THE MINNESOTA ORCHESTRA

Prepared by Bob Goodnow

Vieuxtemps, H. (1820-1881). Concerto no 5 in A minor, op 37. Cho-Liang Lin, violin.
CBS 37796 20

Dvorak, A. (1841-1904). Symphony no 8 in G, op 88.
Philips 6514 050 36

Britten, B. (1913-1976). Four sea interludes from Peter Grimes; Men of goodwill.
HMV ASD 1435 281 28

Minnesota O; Neville Marriner, conductor. (all above)



2MBS-FM
THE MUSIC LOVERS' STATION

12.00 YOUNG PERFORMERS

Elizabeth Kelvin, clarinet; Helen Osborne, piano.

Eligible for the Vogel's 2MBS-FM Young Performers' Award

LIVE FROM 2MBS-FM

Brahms, J. (1833-1897). Sonata no 1 in F minor, op 120. 20

Deak, C. (b1923). Sonatina for unaccompanied clarinet. 5

Hofford, F. (contemp.) Nocturne and minuet. 5

Kokai, R. (1906-1962). Four Hungarian dances: Verbunkos; Nepi tans; Sirato; Friss. 16

1.00 HAYDN BEHIND THE MUSIC

Prepared by Pat Bell

Haydn, J. (1732-1809). String quartet in B flat, op 76 no 4 (1797). Quartet Collegium Aureum. Harmonia Mundi 1C 065-99 912 25

Trio in C (c1784). Barthold Kuijken, flute; Sigiswald Kuijken, violin; Wieland Kuijken, cello.
CD Accent ACC 47807D 6

Piano trio in C, Hob.XV:C1 (c1760-66). Beaux Arts Trio.
Philips 6747 413 19

2.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people in and behind the music

3.00 RUSSIAN MASTERS

Prepared by Ruth Warren

Glinka, M. (1804-1857). Three dances from *A life for the Tsar* (1836). Bamberg SO; Aldo Ceccato, conductor.
RCA RL 30320 16

Tchaikovsky, P. (1840-1893). Two songs: Last night, op 60; None but the weary heart, op 6 (1869). Elisabeth Soederstroem, soprano; Vladimir Ashkenazy, piano.
Decca SXL 6972 6

Prokofiev, S. (1891-1953). Piano concerto no 3 in C, op 26 (1917-21). Moura Lympny, piano; Philharmonia O; Walter Susskind, conductor.
Record Society S 6014 27

Glazunov, A. (1865-1936). Symphony no 4 in E flat, op 48 (1893). USSR TV & R Large SO; Vladimir Fedosyeyev, conductor.
Melodiya C10 17377-8 35

4.30 PEASANT CANTATA

Bach, J. S. (1685-1750). Cantata: Mer hohn en neue Oberkeet, BWV212 *Peasant*. Saar Ch & CO.
Nonesuch H 71008B 27

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Salieri, A. (1750-1825). Concerto in C. Robert Dohn, flute; Alfred Sous, oboe; Wuerttemberg CO; Joerg Faerber, conductor.
Turnabout TV 34307 21

Vivaldi, A. (1678-1741). Gloria. C. E. Pierre, Jocelyn Chamonin, sopranos; Janine Collard, contralto; Stephane Caillat Vocal Ensemble; Pierre Pierlot, oboe; Jean-Francois Paillard CO; Stephen Caillat, conductor.
Record Society S 6182 29

Beethoven, L. (1770-1827). Adelaide (1795). Peter Schreier, tenor; Walter Olbertz, piano. Telefunken 6.42130 7

Brahms, J. (1833-1897). Piano concerto no 1 in D minor, op 15 (1858). Alfred Brendel, piano; Concertgebouw O; Hans Schmidt-Isserstedt, conductor. Philips 6500 623 49

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

One hour of mainstream to modern jazz. Tonight we feature *The Trio* — with guests recorded in London, February 1956, with Hank Jones, Wendell Marshall, Kenny Clarke and Jerome Richardson. *Hanks pranks* is one of the tracks being played tonight.

8.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

10.00 FANNY AND FELIX

Prepared by Bob Goodnow

Mendelssohn, F. (1805-1847). Piano trio in D minor, op 11. Camerata Canada. Crystal S 642 24

Sonata in F. Sergiu Luca, violin; Anne Epperson, piano. Nonesuch D 79007 21

Three songs. John Ostendorf, bass-baritone. Leonarda LPI 107 6

Two songs. Janet Baker, mezzo-soprano; Geoffrey Parsons, piano. HMV ASD 4070 5

11.00 NOCTURNE

Prepared by Alice Barton

Chopin, F. (1810-1849). Nocturne in D flat, op 27 no 2 (1834); Polonaise fantasie, op 61 (1846). Roger Woodward, piano. HMV OASD 7560 22

Sonata no 2 in B flat minor, op 35 (1839). Marilyn Meier, piano. ABC MAM 29464 22

Nocturne in C sharp minor (1830); Polonaise in B flat minor, *Adieu* (1826). Gustav Fenyo, piano. MBS 7 9

Berceuse in D flat, op 57 (1843). Fou Ts'ong, piano. CBS ODA 5167 5

3.00 NEW RELEASES

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

5.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

5.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 BERLIOZ'S ROMEO AND JULIET

Prepared by Sofia Bonietek

Berlioz, H. (1803-1869). Romeo and Juliet, dramatic symphony, op 17 (1839). Yvonne Minton, mezzo-soprano; Francisco Araiza, tenor; Jules Bastin, bass; Paris Ch & O; Daniel Barenboim, conductor. DG 2707 115 95

Reverie et caprice, op 8 (1839). Josef Suk, violin; Prague SO; Vaclav Smetacek, conductor. Supraphon 1 10 2199 9

Royal hunt and storm from The Trojans (1859). London SO; Colin Davis, conductor. Philips 6580 091 10

11.00 MEMORIES OF BOHEMIA

Music of Smetana

Prepared and presented by Elaine Hamilton

Smetana, B. (1824-1884). Memories of Bohemia in polka form, op 12: in A minor; in E minor (1859). Jan Novotny, piano. Supraphon 1 11 1901/2 9

Festive overture in D (1868). Tschechische PO; Karel Sejna, conductor. Elite Special CSLP 6001 8

From the home country (1880). Josef Suk, violin; Jan Panenka, piano. Supraphon SUAST 50464 13

Memories of Bohemia in polka form, op 13: in E minor; in E flat (1859). Jan Novotny, piano. Supraphon 1 11 1901/2 8

Symphonic poem: Wallenstein's camp (1858-59). Czech PO; Vaclav Neumann, conductor. Supraphon 4 10 1584 16

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

Sarah Vaughan paired with the orchestra of Count Basie with some of the cream from the Great American Songbook (*Send in the clowns*, Pablo Today 2312 130).

More from Duke Ellington's Carnegie Hall concert of December 1947 with key Ellington sidemen baritone saxophonist Harry Carney (*Mella brava*) and clarinetist Jimmy Hamilton (*Kickapoo joy juice*) well featured. (*The Duke Ellington Carnegie Hall Concerts, Volume 4* — December 1947, Prestige P24075).

Koehler, T.-Arlen, H. I gotta right to sing the blues (1981).

Lewis, S.-Klenner, J. Just friends.

Sigman, C.-Dameron, T. If you could see me now.

Koehler, T.-Arlen, H. Ill wind.

Swan, E. When your lover has gone. Sarah Vaughan; Count Basie O. (5 above) Pablo Today 2312 130

Ellington, D. Mella brava; Kickapoo joy juice (1947).

Ellington-Brown. On a turquoise cloud.

Tizol-Gallet-Schwarz. Bakiff.

Ellington, D. I like the sunrise from Liberian suite.

Duke Ellington O. (5 above)

Prestige P24075 (mono)

1.00 WEDNESDAY MATINEE

From the Steppes

Prepared and presented by Audrey Manning

Cimarosa, D. (1749-1801). Overture and Geronimo's aria from *Il Matrimonio segreto* (c1792). Philippe Huttenlocher, baritone; Lausanne CO; Armin Jordan, director. Erato STU 71059 13

Cherubini, L. (1760-1842). String quartet no 5 in F (1836). Melos Quartet. Archiv 2565 049 25

Field, J. (1782-1837). Piano concerto no 6 in C (1819). John O'Connor, piano; New Irish CO; Janos Fuerst, conductor. Fidelio CSM 55 34

Rubinstein, A. (1829-1894). Symphony no 2 in C, op 42, *Ocean* (1852). USSR Ministry of Culture SO; Fuat Mansurov, conductor. Melodiya C10 18895 002-3 38

3.00 HEARING THE DOTS

Presenting the music from workshops conducted by composers' collective Music Performed.

Kolb, B. (b1939). Chromatic fantasy. Ensemble; Gee, conductor. 11

Currie, N. Foxtrot (1983). Geoffrey Burgess, oboe; Neil Currie, piano. 7

Hill, F. (b1948). Insights (1983). Ensemble; Gee, conductor. 5

Kamaghan, S. And the wind blew (1986). Maggie Musicians; Andrew Ford, conductor. 4 Private recordings. (all above)

3.30 CONCERTO

Prepared by Barrie Marchant

Scriabin, A. (1872-1916). Piano concerto in F sharp minor, op 20. Igor Zhukov, piano; Estonian State SO; Neeme Jaervi, conductor. Melodiya/HMV ASD 3703 28

4.00 THE PRO ARTE HOUR

By courtesy of Avan-Guard Music



Marcello, A. (1669-1747). Oboe concerto in D minor (1716). Bruce Haynes, baroque oboe; 18th Century O; Frans Brueggen, conductor. Pro Arte PAL 1028 10

Ravel, M. (1875-1937). Sonatine (1903-05). Kun Woo Paik, piano. Quintessence PMC 7200 12

Rachmaninov, S. (1873-1943). Three Russian songs, op 41 (1926). Bolshoi Theatre Ch & O; Yevgeny Svetlanov, conductor. Quintessence PMC 7136 14

Liszt, F. (1811-1886). Symphonic poem no 3 *Les preludes* (1854). London New SO; Adrian Boult, conductor. Quintessence PMC 7050 15

Wednesday 17

12.00 JAZZ: ANOMIE

Prepared by Alessio Cavallaro

Film jazz cool jazz free jazz punk jazz fake jazz be-bop!!

1.00 BALLISTIC AFFAIR

Music of the Caribbean, focusing on Jamaican reggae. Other featured styles include calypso, soca and Martiloupe.

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

Beethoven, L. (1770-1827). Romance no 1 in G, op 40. Jascha Heifetz, violin; RCA SO; William Steinberg, conductor.
Time-Life STL P02

Bach, J. S. (1685-1750). Bist du bei mir. Marilyn Horne, mezzo-soprano; Vienna Cantata O; Harry Lewis, conductor.
Decca VIV 45

Verdi, G. (1813-1901). Gloria all' egitto from Aida. Dresden State Opera Ch & O; Silvio Varviso, conductor.
CD Philips 412 235-2

Humperdinck, E. (1854-1921). Dream pantomime from Hansel and Gretel. Boston Pops O; Arthur Fiedler, conductor.
Time-Life STLF 0012

Benjamin, A. (1893-1960). Jamaican rumba. Philadelphia O; Eugene Ormandy, conductor.
RCA MX 176664

Wagner, R. (1813-1883). Forest murmurs from Siegfried. Philadelphia O; Eugene Ormandy, conductor.
Time-Life STL 560

Chopin, F. (1810-1849). Nocturnes: in B flat, op 32 no 1; in A flat, op 32 no 2. Vladimir Ashkenazy, piano.
CD Decca 410 122-2

Stelzmüller, V. (19th C). Stelzmüller dance. Vienna Bella Musica Ensemble; Michael Dittrich, conductor.
Harmonia Mundi HM 1013

Pakhmutova-Oshanin. Song of restless youth. Soviet Army Song and Dance Ensemble; Boris Alexandrov, conductor.
Supraphon SUAST 51182

Rossini, G. (1792-1868). William Tell overture. New Philharmonia O; Lamberto Gardelli, conductor.
Decca VIV 52

Gounod, C. (1818-1893). O divine Redeemer. Kiri Te Kanawa, soprano; St Paul's Cathedral Choir; English CO; Barry Rose, conductor.
CD Philips 412 629-2

Strauss, J. (1825-1899). Prelude to ballet, Cinderella. National PO; Richard Bonynge, conductor.
Decca D225D2

Puccini, G. (1858-1924). O Mimi, tu piu non torni from La Bohème. Luciano Pavarotti, tenor; Rolando Panerai, baritone; Berlin PO; Herbert von Karajan, conductor.
Decca SXLA 6858

Strauss, J. (1827-1870). Dynamiden waltz, op 173. Vienna Volksoper O; Franz Bauer-Theussl, conductor.
CD Philips 400 013-2

Starke. With sword and lance. Royal Australian Navy Massed Bands; G. Hooker, conductor.
HMV SOEX 9563

7.00 THE JOY-A-JAZZ

The way they were

Prepared and presented by Joya Jenson

Join Joya tonight for a nostalgic collage of music from the 1930s and 1940s.

Included are cuts from the RCA album, *The way they were* (SBL 2 0702), *The music goes round and round* and *You must have been a beautiful baby* (Tommy Dorsey and his Clambake Seven, vocal by Edythe Wright) and *You go to my head* (Larry Clinton and his Orchestra, vocal by Bea Wain).

From *The best of the Mills Brothers* (Axis AX701257) comes *Cherry*, sung by the four Mills Brothers, who are joined by jazz giant, Louis Armstrong.

8.00 THE MIDSUMMER MARRIAGE

Part of the Tippett Project

Prepared and presented by David McDonald

Tippett, M. (b1905). The midsummer marriage. Opera in three acts; libretto by composer. First performed January 27, 1955 at Royal Opera House, Covent Garden.

MARK, a young man of unknown parentage: Alberto Remedios, tenor
JENIFER, his betrothed, a young girl: Joan Carlyle, soprano

KING FISHER, Jenifer's father, a business man: Raimund Herincx, baritone

BELLA, King Fisher's secretary: Elizabeth Harwood, soprano

JACK, Bella's boy-friend, a mechanic: Stuart Burrows, tenor

SOSOSTRIS, a clairvoyante: Helen Watts, contralto

THE ANCIENTS, Priest and Priestess of the Temple: Stafford Dean, bass; Elizabeth Bainbridge, mezzo-soprano.

Royal Opera House Ch & O, Covent Garden; Colin Davis, conductor.
Philips 670 3027

Synopsis

The opera is set in a clearing in a wood.

Act I. (Morning). It is twilight before day-break. Mark and Jenifer's friends enter wondering why they have come to such a place. Dancers enter from a temple and Mark stops the dance and demands from the Ancients a new dance for his wedding. A new dance begins but it is disrupted by the Ancient. The Ancients and dancers leave for the temple. Jenifer enters dressed for a journey and declares that there will be no wedding. She has left home. Saying that she wants to find truth rather than love, she rushes up a stone staircase. Mark follows her and gates crash behind him. King Fisher, Jenifer's father rushes on in time to see Mark disappear. He asks his secretary Bella to try to open the gates. The Ancients appear but refuse entry to King Fisher. Bella returns with her friend Jack, a mechanic who tries to open the gates. The voice of Sosostris is heard from within the gates warning against entry. Jenifer appears at the top of the steps clad in white and partly transfigured. Mark appears in red, also partly transfigured. Jenifer offers to show Mark truth in a mirror but it falls from her hands. They both disappear into the temple.

Act II. (Afternoon). Bella and Jack enter. It is midsummer-day and a leap year. Bella proposes marriage. They walk slowly through the glade as if in a dream. Dancers enter and perform the first dance — The Earth in Winter. Then the second dance — The Waters in Winter. Then the third dance — The Air in Spring. Bella is in a trance, and does not know, if what she sees is real, or her own dreams. The dancers vanish. Bella and Jack leave to find King Fisher.

Act III. (Evening and Night). King Fisher enters with Bella who carries a belt and holster. He wants to challenge the Ancients with his own clairvoyant, Madame Sosostris. He proposes to the Ancients that they challenge for Jenifer. A crowd arrives carrying a figure dressed in a cloak and conical hat. But it is only Jack in disguise. The real clairvoyant arrives. Sosostris consults the magic bowl and in it sees Jenifer and Mark.

King Fisher, horrified, grabs the bowl and throws it away. Bella and Jack have had enough of King Fisher and flee through the forest, leaving the belt which is picked up by King Fisher. He then begins to unveil Sosostris. Comes the last veil and she has vanished leaving a radiant Jenifer and Mark. King Fisher tries to shoot Mark but clutching his heart falls to the ground dead. Dancers enter and begin the fourth dance — Fire in Summer. Mark and Jenifer's love is renewed by fire and Jenifer discovers truth.

11.00 LATE NIGHT CHAMBER MUSIC

Antheil, G. (1900-1959). Violin sonata no 2 (1923). Vera Beths, violin; Reinbert de Leeuw, piano.
Telefunken 6.42196

Debussy, C. (1862-1918). Sonata (1916). Franz Vester, flute; Jaap Schroeder, viola; Edward Witsenburg, harp.
Acanta EA 21814

11.30 WOODWARD PLAYS

SHOSTAKOVICH

Prepared by Bruce Roberts

Shostakovich, D. (1906-1975). 24 preludes and fugues, op 87 nos 13 to 16 (1950-51). Roger Woodward, piano.
RCA CRL 2 5100

Thursday 18

MIDNIGHT

12.00 PROPAGATION DISTURBANCE

Prepared by Paul Hurst and Mark O'Brien

Explores the many facets of radio broadcasting with emphasis on experimental radio compositions from Australia and around the world...

1.00 POINT BLANK

Live contemporary performances by fresh young bands are a highlight of this programme. It also features guest artists selecting and discussing music ranging through the 60s and 70s to the innovative and shaking sounds of now.

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 THE ROMERO FAMILY

Prepared by Pamela Linnett

Rodrigo, J. (b1901). Concerto Andaluz. Academy of St Martin in the Fields; Neville Marriner, conductor.
Philips 9500 653

Torroba, F. (1891-1982). Sonatina trianera. Angelita Romero, castanets.
CD Philips 412 609-2

Angel Romero, Celedonio Romero, Celin Romero, guitars. (2 above)

Giuliani, M. (1781-1829). Introduction, theme with variations and polonaise in A, op 65. Academy of St Martin in the Fields; Neville Marriner, conductor. Philips 6514 296

Trad. Flamenco tanguillos. Celedonio Romero, Celin Romero, Angel Romero, guitars. Philips 6599 434

Romero, C. (b1917). Malaguena. CD Philips 411 033-2

Rodrigo, J. (b1901). Fantasia para un gentilhombre. Academy of St Martin in the Fields; Neville Marriner, conductor. Philips 9500 42

Pepe Romero, guitar. (all above)

10.30 CONCERT HALL

Prepared by Audrey Manning

Hoddinott, A. (b1929). Landscapes, op 86 (1975). New Philharmonia O; Hans-Hubert Schonzele, conductor. RCA RL 25082

Goodman, I. (1909-1982). New Guinea fantasy (1944). Melbourne SO; Patrick Thomas, conductor. Philips 411 143-1

Bax, A. (1883-1953). Symphony no 3 in C (1929). Sydney SO; Myer Fredman, conductor. ABC L38227

12.00 MASTERWORKS

By courtesy of CBS Records



Prepared by Ray Byron

Reger, M. (1873-1916). Variations and fugue on a theme by J.S. Bach (1904). Rudolf Serkin, piano. CBS IM 39562

Messiaen, O. (b1908). Turangalila symphony (1948). Philharmonia O; Esa-Pekka Salonen, conductor. CBS 12M 42126

2.00 MELODIYA CONCERT

By courtesy of New Era Records



Prepared and presented by Elaine Hamilton

Prokofiev, S. (1891-1953). Symphony no 1 in D, op 25 *Classical*. USSR Academic SO; Yevgeny Svetlanov, conductor. Melodiya C10 10585-6

Chopin, F. (1810-1849). Ballade no 3 in A flat, op 47. Victor Yeresko, piano. Melodiya C10 15515-16

Gabriel, G. (1557-1612). Canzoni: a quattro; a cinque; a quattro, *La spiritata*. Hortus Musicus, Estonia; Andres Mustonen, director. Melodiya C10 19277 003-4

Rachmaninov, S. (1873-1943). Three Russian songs, op 41. Academic Russian Choir; USSR Academic SO; Yevgeny Svetlanov, conductor. Melodiya C10 10585-6

Bozza, E. (b1905). Conte pastoral. **Tomasi, H.** (b1901). Danse agreste. Anatoly Lyubimov, oboe; Alexei Nasedkin, piano. Melodiya C10 19493 007-8

Honegger, A. (1892-1955). Excerpts from film, Napoleon. USSR Ministry of Culture SO; Gennady Rozhdestvensky, conductor. Melodiya C10 20459 008-9

Shostakovich, D. (1906-1975). Piano quintet in G minor, op 57 (1940). Sviatoslav Richter, piano; Borodin Quartet. Melodiya C10 00109 003-4

Bach, J. C. P. E. (1714-1788). Fugue in E flat **Bach, J. C. F.** (1732-1795). Prelude in E minor. Yevgenia Lisitsina, organ. Melodiya C10 12257-8

4.00 AUTUMN

A Season of the Spirit

Prepared by John O'Connor

Mozart, W. (1756-1791). Piano concerto no 23 in A, K488 (1786). Philharmonia O; Vladimir Ashkenazy, piano and director. Decca SXDL 7530

Clarinet concerto in A, K622 (1789). Keith Puddy, clarinet; St James O; Stewart Bedford, conductor. EMI CFP 40046

5.00 SOUNDS DELIGHTFUL

Beethoven

Prepared and presented by Ann Ramsay

Beethoven, L. (1770-1827). Leonore overture no 2, op 72 (1805). Philharmonia O; Otto Klemperer, conductor. EMI 29 0401 1

Sonata no 30 in E, op 109 (1820). Yukie Nagai, piano. BIS LP 281

Symphony no 7 in A, op 92. Philadelphia O; Riccardo Muti, conductor. HMV/WRC R 06900

Piano concerto no 3 in C minor, op 37. Murray Perahia, piano; Concertgebouw O; Bernard Haitink, conductor. CBS IM 39814

7.00 DON CHERRY ON BLUE NOTE

Prepared and presented by Martin Davidson

Cherry, D. (b1936). Complete communion; And now; Golden heart; Remembrance (1965). Gato Barbieri, tenor saxophone. Blue Note 84226

Manhattan cry; Lunatic; Sparkle plenty; Orn nu (1966). Gato Barbieri, Pharoah Sanders, tenor saxophones; Karl Berger, vibraphone and piano; Jean-Francois Jenny-Clark, double bass. Blue Note 84247

The thing; Awake nu (1966). Pharoah Sanders, tenor saxophone. Blue Note 84311

Don Cherry, cornet; Henry Grimes, double bass; Edward Blackwell, drums. (all above)

8.00 WOODWIND QUINTETS

Prepared by Bob Goodnow

Thuille, L. (1861-1907). Vivace. Los Angeles Wind Quintet; Delores Stevens, piano. Orion ORS 7253

Klughardt, A. (1847-1902). Quintet, op 79. Westwood Wind Quintet. Crystal S250

8.30 HIGHLIGHTS FROM WEST SIDE STORY

Prepared by Sofia Boniecki

Bernstein, L. (b1918). West side story, excerpts (1960): Kiri Te Kanawa, *Maria*; Jose Carreras, *Tony*; Tatiana Troyanos, *Anita*; Kurt Ollmann, *Riff*; unnamed Ch & O. DG 415 963

Overture: Candide (1956). Los Angeles PO. DG 413 324

Leonard Bernstein, conductor. (2 above)

10.00 THANKS FOR THE MEMORY

Prepared and presented by Joe Neustatli

Ritter, M. Rote Rosen. George Boulanger Ensemble. EMI Electrola 1C 178-31 434/35

Carissimi. Vittoria, Vittoria. Charles Kullmann, tenor; Berlin RO; Johannes Mueller, conductor. Preiser LV 255

Trad. Song of the Volga boatmen; Down the Petersky. Feodor Chaliapin, bass; Petersky Balalaika Ensemble. Seraphim 602 18

Jeans-Darewski. Winnie the window cleaner. Gertrude Lawrence; Vaudeville TO; Albert, conductor. Parlophone PMEO 9859

Strauss, J. (1825-1899). Vergnuegungszug. Berlin SO; Robert Stolz, conductor. BASF 29 21202 5

Verdi, G. (1813-1901). Caro nome il mio cor from Rigoletto. Maria Ivogun, soprano. Pearl GEMM 259/60

Trad. Praise of noble musica. Erich Kunz, baritone; Vienna State Opera O; Anton Paulik, conductor. Vanguard VSD 731/32

Dvorak, A. (1841-1904). O silver moon from Rusalka. Joan Hammond, soprano; Philharmonia O; Vilem Tausky, conductor. HMV OXLP 7520

Ampere, P. Violetta. Tino Rossi. Pathe Marconi 2C 062-15 621

Kalmar-Ruby. Snoops the lawyer. Beatrice Lillie; Sam Walsh, piano. AEI 2103

Donnelly-Durante. I'll do the strout-away in my cut-away. Jimmy Durante; unnamed O; Roy Barge, conductor. MGM VO 2 9198

Trad. Nussdorfer Walzer. Faltl-Kemmeter Schrammeln. WRC V 2354

11.00 3.9.1 CANNIBALE

20th-century classical/electronic musics, tape c[ut]ollage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio...



2MBS-FM

Friday 19

MIDNIGHT

12.00 A STRICTLY CHEMICAL POINT OF VIEW

Selections of music and dialogue from various outsiders — society's misunderstood members — recorded live and in constructed chaotic environments to absorb human nature from domestic receiving points

1.00 STALKING THE NIGHTMARE

Prepared by Terry Brown

Musique fantastique! Don't be lost in space... Come with us through a filmic time-tunnel from the paranoid 50s to the 50th Century; from the fourth dimension to the final frontier; from the inner mind to the outer limits.

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 THE JUILLIARD QUARTET (3)

Prepared by Bob Goodnow

Mozart, W. (1756-1791). Quartet no 18 in A, K464. CBS M 337856 32

Schumann, R. (1810-1856). Piano quartet in E flat, op 44. Glenn Gould, piano. CBS MP 39126 28

Bartok, B. (1881-1945). Quartet no 4. CBS D 337857 23

Juilliard Quartet (all above)

10.30 AUSTRALIAN CONCERT HALL

Prepared by Elizabeth Scott

Antill, J. (1904-1987). Momentous occasion overture (1957). Sydney SO; John Antill, conductor. ABC RRCs 133 6

Hurst, M. (b1925). Horn concerto (1968). Niel Pierson, horn; Western Australian SO; Verdon Williams, conductor. ABC AC 1012 32

Elgar, E. (1857-1934). Symphony no 1 in A flat, op 55 (1908). Sydney SO; Bernard Heinze, conductor. ABC AO 7002/03 54

12.00 THE GLORY OF VENICE

Cipriano de Rore and Philippe Verdelot

Prepared and presented by Elaine Hamilton

de Rore, C. (1516-1565). Come la notte ogni fiamella e viva; Hor che l'aria. Capella Antiqua Munich; Konrad Ruhland, director. RCA RL 30354 6

Non gemme, non fino oro (arr. Bassano) (1550). London Early Music Group; James Tyler, director. Nonesuch D 79029 3

Datemi pace; Non e lasso mortire. Capella Antiqua Munich; Konrad Ruhland, director. RCA RL 30354 5

Musica dulci sono; Anchor che col partire. Hilliard Ensemble.

Harmonia Mundi HM 1107 6

Anchor che col partire (arr. A. Gabrieli).

Elisabeth Ruhland, harpsichord.

RCA RL 30354 3

Verdelot, P. (c1505-c1550). Amor quanto piu lieto; Se l'ardor foss'eguale. Capella Antiqua Munich; Konrad Ruhland, director.

RCA RL 30354 5

Ultimi me sospiri. King's Singers.

HMV SLS 1078393 3

Quella che sospirand' ogn'hor desio; La bella donna. Capella Antiqua Munich; Konrad Ruhland, director.

RCA RL 30354 4

Ave sanctissima Maria. Early Music Consort of London; David Munrow, director.

HMV SLS 5049 4

Madonna no so dir tante parole; Donna, se fera stella. Capella Antiqua Munich; Konrad Ruhland, director.

RCA RL 30354 4

Italia mia. Waverley Consort; Michael Jaffee, director.

CBS M 36664 4

1.00 GREAT BRITTEN

Prepared by Nicole Aristidis

Britten, B. (1913-1976). Sechs Hoelderlin-Fragmente, op 61 (1958). Michael Sells, tenor; Evan Solomon, piano. TR TRC 117 14

Our hunting fathers, op 8 (1936). Peter Pears, tenor; London SO; Benjamin Britten, conductor.

BBC REGL 417 (mono) 27

Canticle 1, op 40 (1947). Michael Sells, tenor; Evan Solomon, piano. TR TRC 117 7

2.00 CLASSIC PROPORTIONS

Prepared and presented by Tom Bridges

Mozart, W. (1756-1791). Sinfonia concertante in E flat, K364 (1779). Gidon Kremer, violin; Kim Kashkashian, viola; Vienna PO; Nikolaus Harnoncourt, conductor. DG 413 461-1 32

Bach, J. S. (1685-1750). Suite no 2 in A minor, BWV997 (1740). John Williams, guitar. CBS S2BR 220339 20

Beethoven, L. (1770-1827). Piano concerto no 3 in C minor, op 37 (1800-01). Murray Perahia, piano; Concertgebouw O; Bernard Haitink, conductor. CBS IM 39814 35

Mozart, W. Piano quartet no 1 in G minor, K478 (1785). Vienna Chamber Ensemble; Joerg Demus, piano. Melodiya/Eurodisc 200481 366-7 26

4.00 ACCARDO PLAYS PAGANINI

Prepared by Barrie Marchant

Paganini, N. (1782-1840). Variations bravura on Rossini's Mose.

EMI 27 0062 1 10

Sonata Maria Louisa (1810).

EMI 27 0063 1 15

Salvatore Accardo, violin; European CO; Franco Tamponi, conductor. (2 above)

4.30 LARS-ERIK LARSSON IN MEMORIAM

Prepared and presented by Marie-Louise Stenstroem

Larsson, L.-E. (1908-1986). Pastoral suite (1938). Stockholm Sinfonietta; Jan-Olav Wedin, conductor. BIS LP 165 12

Saxophone concerto, op 14 (1934). Pekka Savijoki, saxophone; New Stockholm CO; Jorma Panula, conductor. CD BIS CD 218 19

Symphony in C minor, op 34 (1944-45). Helsingborg SO; Sten Frykberg, conductor. BIS LP 96 32

Sonatin no 1, op 16 (1936). Staffan Scheja, piano. RCA LSC 3119 10

God in disguise, lyrical suite, op 24 (1940). Catarina Ligendza, soprano; Ingvar Wixell, baritone; Max von Sydow, speaker; Stockholm R Choir; Swedish Radio SO; Stig Westerberg, conductor. EMI E 061 35149 31

Divertimento no 2, op 15 (1935). Stockholm Sinfonietta; Jan-Olav Wedin, conductor. Caprice CAP 1248 12

6.30 IN-BETWEEN...

Rachmaninov, S. (1873-1943). Etudes-tableaux, op 33: nos 1 to 8 (1911). Janos Solyom, piano. Caprice CAP 1106 22

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of jazz, whether it be soloist or band, composition or arrangement.

Guitarist, Howard Roberts with Bill Mays; Ruth Brown singing with the Thad Jones/Mal Lewis Orchestra; Two Generations of Dave Brubeck; Don Burrows Quartet with Brazilian guitarists, Burnier and Cartier; plus the Sydney String Quartet.

8.00 GERMAN RADIO CONCERT HALL

By courtesy of Radio Deutsche-Welle

Brahms, J. (1833-1897). Tragic overture, op 81. Berlin Radio SO; Rafael Fruhbeck de Burgos, conductor. 13

Mozart, W. (1756-1791). Symphony no 40 in G minor, K550. Munich Radio SO; Georg Solti, conductor. 26

Berlioz, H. (1803-1869). Funeral march from Hamlet. John Aldis Choir; London SO; Colin Davis, conductor. 9

Radio Deutsche-Welle transcription

9.00 KIWI STRINGS

A Programme of Music for String Orchestra by New Zealand Composers

Prepared and presented by Max Keogh

Lilburn, D. (b1915). A Cambridge overture (1946). 9

Rimmer, J. (b1939). Gossamer for twelve solo strings (1984). 10

Farquhar, D. (b1928). Epithalamion (1954). 8

Crowe, P. (b1932). Bali H'ai — Songs of the New Hebrides (1976). 8

Lehmann, W. (Contemp.) Capriccio (1982). 5

Ritchie, J. (b1921). Suite no 1 for strings (1956). 14

Kiwi SLD 77

Schola Players; Ashley Heenan, conductor.

(all above)

10.00 MUSICKE OF SUNDRIE KINDES

Music at the Italian Courts

Zanetti, G. (17th C). La Mantovana (c1645). 2
Anon. Spagnoletta (c1645). 3
Vecchi, O. (1550-1605). So ben mi chi ha bon tempo (1590). 3
 London Early Music Group; James Tyler, director. (3 above)
 RCA RL 25199

Cara, M. (1465-1525). Bona dies, bona sera. 1
Spinacio, F. (16th C). Ricercare (1507). 1
Cara, M. O mia cieca e dura sorte. 7
 Circa 1500. (3 above)
 Chandos ABRD 1110

Gallei, M. Toccata: Volta (1620). James Tyler, archlute. 4
 Saga 5420

Willert, A. (c1490-1562). Villanesca: O dolce vita mia (1545).

Merulo, C. (1533-1604). Canzona: La zambeccara (c1580). 3

Azzalolo, F. Villote: Ti parti, cor mio caro (1557). 2

Terzi, G. (1580-1620). Canzona for 2 lutes (C Merulo) (1593). 3

London Early Music Group; James Tyler, director. (4 above)

Nonesuch D 79029

Cara, M. Mal un muta per effecto. 3

Tromboncino, B. (c1470-c1535). Vale diva, vale in pace. 5

Anon. Saltarello, baxella un tratto. 1

Circa 1500. (3 above)
 Chandos ABRD 1110

11.00 MUSIC AMONGST FRIENDS

Haydn, J. (1732-1809). Piano sonata in C, Hob.XVI:35 (c1778). Walter Klien, piano. 15
 Vox/WRC R 03467

Piano trio in F, Hob.XV:17 (1790). Beaux Arts Trio. 14
 Philips 9500 035

Beethoven, L. (1770-1827). String quartet in C minor, op 18 no 4 (1800). Italian Quartet. 25
 Philips 6500 646

10.00 SONGS OF THEIR COUNTRIES

From Greece, Italy and Spain

Prepared by Sofia Boniecki

Hadjidakis, M. (b1925). A carnation behind your ear; Dream of urban children; The postman. Agnes Baltsa, mezzo-soprano; Kostas Papadopoulos, bouzouki; Athens Experimental O; Stavros Xarhakos, conductor. 13
 CD DG 419 236-2

Valente. Passion.

Costa. It was in May.

Anon. Shining window.

Nardella. Rain.

Fusco, E. Tell this friend of yours.

Luciano Pavarotti, tenor; Bologna Community TO; Giancarlo Chiaramello, conductor (5 above). 20
 CD Decca 417 117-2

Sor, F. (1778-1839). 12 seguidillas. Teresa Berganza, mezzo-soprano; Jose Miguel Moreno, guitar. 20
 CD Philips 411 030-2

11.00 PARTLY PARTISAN — MOZART

Prepared by Rosemary Catts

Mozart, W. (1756-1791). Fantasia no 1 in F minor, K594 (1790) (arr. Dullo). Sydney SO; Robert Pikler, conductor. 8
 RCA VRL1 0135

Adagio and fugue in C minor, K546 (1788).

Australian CO; John Harding, director. 7
 7 Records MLF 429

Scene with rondo with violin solo, K490 (1786). Joan Carden, soprano; Robert Ingram, violin; Orchestra of Sydney; John Harding, conductor. 9
 BHP A 04

Serenade no 11 in E flat, K375 (1781). Sydney Wind Soloists. 22
 RCA VRL1 0166

12.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America. Today's programme includes the music of Bob Sedergreen, Eubie Blake, Phil Woods, Sweets Edison, Dewey Jackson, Bernie McGann, Mark Isaacs.

3.00 ABC CONCERTS PREVIEW

"There is nothing like being there"

2MBS-FM PRODUCTION

What's on in ABC concerts during the next month.

4.00 LISTENERS' CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS-FM may make a request by phoning 439 4777. Barbara will arrange for its inclusion in the programme as soon as possible. You will be advised of this by phone or by letter, in advance.

6.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder

Every week at this time, Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action — Sydney, state and nationwide.

8.00 A MOZART SUPPER CONCERT

Prepared by Audrey Manning

Mozart, W. (1756-1791). Les petits riens, K299b (1789). Scottish CO; Raymond Leppard, conductor. 20
 Erato NUM 75091

Piano quartet in G minor, K478 (1785). Dene Olding, violin; Irena Morozov, viola; David Pereira, cello; David Bollard, piano. 25
 Philips 416 000-1

Six dances allemandes, K571 (1789). Scottish CO; Raymond Leppard, conductor. 9
 Erato NUM 75091

9.00 THREE AND FIVE

Prepared by Barrie Marchant

Beethoven, L. (1770-1827). Serenade in D, op 8. Itzhak Perlman, violin; Pinchas Zukerman, viola; Lynn Harrell, cello. 29
 CBS SBR 235994

Schubert, F. (1797-1828). Quintet in C, D956 (1828). Joerg Baumann, cello; Brandis Quartet. 55
 Telefunken 6.42582

10.30 IN-BETWEEN...

Kraus, J. (1756-1792). Sonata in E flat (1785). Lucia Negro, piano. 27
 Caprice CAP 1173 (mono)

11.00 CHAMBER CONCERT

Prepared by Ruth Warren

Paganini, N. (1782-1840). Sonata for grand viola and guitar. Heidrun Ganz, viola; Juan Pastor, guitar. 16
 Schwann VMS 1035

Kuffner, J. (1777-1856). Introduction, theme and variations. Guy Dangain, clarinet; Charles Frey, Serge Hurel, violins; Jean Verdier, viola; Jean Grout, cello. 10
 Harmonia Mundi HM 348

Schubert, F. (1797-1828). Fantasia in C, D934 (1827). Salvatore Accardo, violin; Ludovico Lessono, piano. 27
 Fabbri Editori 321869

Saturday 20

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

Sunday 21

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

6.00 SUNDAY MORNING MUSIC

A varied programme of classical music for relaxed weekend listening

9.00 ENTER THE LADIES:

Heather Begg, Glenys Fowles, Angela Denning

Prepared by Rosemary Catts

Offenbach, J. (1819-1880). Barcarolle from Tales of Hoffmann. Glenys Fowles, soprano
Heather Begg, mezzo-soprano

Donizetti, G. (1797-1848). O mon Fernand from La favorita. Heather Begg, mezzo-soprano.

Delibes, L. (1836-1891). Viens Malika from Lakme. Glenys Fowles, soprano; Heather Begg, mezzo-soprano.

Auber, D. (1782-1871). Du village voisin from Le serment. Angela Denning, soprano;

Melbourne SO; Richard Bonyng, conductor.
(all above)
ABC A05

9.30 THE HUNTINGTON CHAMBER ORCHESTRA

2MBS-FM PRODUCTION

Mozart, W. (1756-1791). Divertimento no 2 in B flat, K137.

Rossini, G. (1792-1868). String sonata no 2 in A (1804). Katie Woods, concertante double bass

Handel, G. (1685-1759). Concerto grosso in D, op 6 no 5 (1739)

Haydn, J. (1732-1809). Symphony no 44 in E minor, Trauer (c1771).

Huntington CO; Richard Tognetti, director
(all above)

Recorded by 2MBS-FM in Verbrugghen Hall, NSW State Conservatorium of Music, 18 July, 1986.

10.45 SYDNEY UNIVERSITY CHAMBER CHOIR

Bach, J.S. (1685-1750). Cantata, BWV106 Gottes Zeit ist die Allerbeste Zeit.

Monteverdi, D. (1567-1643). Magnificat from Vespers of the blessed Virgin (1610). Gerald English, Ian McCahon, tenors; James Blunt, cornet; Neil McEwan, cantor.

Soloists from the choir; Sydney University Chamber Choir; Instrumental Ensemble, Fiona Ziegler, violin and leader, Nicholas Routley, conductor. (both above)
MBS10

11.30 OPERA BUFFET

2MBS-FM PRODUCTION

A weekly operatic smorgasbord, featuring stars of Australian Opera, as well as news, views, 'what's on' and reviews. A painless way of keeping up to date with all things operatic

12.00 THE JAZZ MASTERS

The Boswell Sisters: 1932-1940

Prepared and presented by Alexander Craig

The highly appreciative audience still existing for the Boswell Sisters, a whole half-century after they ceased performing as a trio, has shown the need for a second programme, within the space of a mere month. The *Jazz Masters* note for noon of Sunday May 10th offered an account of this very original vocal trio's musical significance and background (you may still have that somewhere -- or possibly even remember it!). It seems only necessary, today, to add that your compiler here tries to select the Boswell's eleven finest 'hot' performances from their last four years together. He has added five highlights from

lead-singer Connee's long and successful career as a soloist, following her sisters' marriages and retirement.

We can also enjoy the playing of thirty-one outstanding musicians who accompany the three singers: Bunny Berigan, Sterling Bose, Manny Klein, trumpets; Andy Secrest, Muggsy Spanier, cornets; Charlie Butterfield, Tommy Dorsey, Abe Lincoln, Floyd O'Brien, Al Philburn, trombones; Hank d'Amico, Benny Goodman, Sid Trucker, clarinets; Jimmy Dorsey, alto saxophone and clarinet; Dick Clarke, Eddie Miller, Paul Ricci, tenor saxophones; Joe Venuti, violin; Martha Boswell, Charles LaVere, Fulton McGrath, Jess Stacy, pianos; Dave Barbour, Carl Kress, Nappy Lamare, Eddie Lang, Dick McDonough, guitars; Artie Bernstein, Bob Haggart, basses; Ray Bauduc, Stan King, drums

Various (1932-33). Boswell (Martha)-Bernstein-McDonough trio; Bernstein-McDonough duo; Dorsey Brothers' O. Biograph BLP CS

Various (1932-1935). Dorsey Brothers' O; Brunswick-ARC Studio O. Columbia DO 1110. DO 1111, DB 1994, DO 1255.

Various (1936-40). Connee Boswell and her Swing Band; Connee Boswell; Bing Crosby; John Scott Trotter's O; Bob Crosby's Bob Cats.

Decca Y5089, Y5195, Y5619
Boswell Sisters. (all above)

1.00 COLOURS OF THE KING Maurice Durufle In Luceat Requiem

Durufle, M. (1902-1986). Toccata from op 5 Jane Parker-Smith organ of Blackburn Cathedral Vista VPS 1029

Quatre motets sur des themes gregoriens, op 10. Elizabeth Lane, soprano; Clare College Choir, Cambridge; Richard Egaar, organ; Timothy Brown, conductor Meridian E 77090

Requiem, op 9 (Third version). Anne Murray, mezzo-soprano; Thomas Allen, baritone; Corydon Singers; Thomas Trotter, organ; English CO, Mathew Best conductor Hyperion A 666191

2.00 PARTS, PASSION AND DIVISION

Allison, R. (16th C). The Lady Frances Sidney's goodmorrow. London Early Music Group. Saga 5479

Morley, T. (c1557-1602). Fair in a morn; Absence, hear thou my protestation (1600) Nigel Rogers, tenor; Nikolaus Harnoncourt bass viol; Eugen Dombois, lute Telefunken 6 41127

Byrd, W. (1543-1623). Care for thy soul as thing of greatest price (1588). Evelyn Tubb, mezzo-soprano; Consort of Musicke; Anthony Rooley, director L'Oiseau-Lyre DSLO 596

Copario, J. (c1575-1626). Fantasia no 9; Fantasia no 7, Almaine no 5. Jordi Savall, Christophe Coin. Sergi Casademunt, viols Astree AS 54

Danyel, J. (1564-1625). Eyes, look no more (1608). James Bowman, counter-tenor; Robert Spencer, lute Saga 5470

Allison, R. The batchelar's delight (before 1599). Musica Aurea, Liege. Alpha DB 266

Mr Allison's alman. Consort of Musicke; Anthony Rooley, bandora and director. EMI 1C 157-10 7839-3

Giles, N. (c1558-1633). Cease now, vain thoughts. James Bowman, counter-tenor; English Consort of Viols. FSM 53 019

Pilkington, F. (c1570-1638). Musick deare sollace (1605). Emma Kirkby, soprano; Anthony Rooley, lute. L'Oiseau-Lyre DSLO 559

Holborne, A. (d1602). Pavan; Galliard (1599). Guildhall Waits. L'Oiseau-Lyre DSLO 569

Dowland, J. (1563-1626). Go nightly cares, the enemy to rest (1612). John York Skinner, counter-tenor; Consort of Musicke; Anthony Rooley, lute and director. L'Oiseau-Lyre DSLO 585-6

3.10 DEVOTIONAL MUSIC OF THE FRENCH BAROQUE

du Mont, H. (1610-1684). Dialogus de anima (1657). Guillemette Laurens, contralto; Henri Ledroit, counter-tenor; Howard Crook, tenor; Ulrich Studer, baritone; Peter Kooy, bass; Chapelle Royale Ch & O; Philippe Herreweghe, director Harmonia Mundi HM 1077

Charpentier, M-A. (1635-1704). Ave regina. Judith Nelson, soprano; Rene Jacobs, counter-tenor; Jaap ter Linden, cello; Konrad Junghaenel, theorbo; William Christie, organ. Harmonia Mundi HM 1149

Desmarests, H. (1661-1741). Psalm 110: Confitebor tibi, Domine (1707). Barbara Schlick, Mieke van der Sluis, sopranos; Harry Geraerts, counter-tenor; Harry van der Kamp, bass; New College Choir, Oxford; Fiori Musicali; Thomas Albert, violin and director. Erato STU 71511

4.00 THE DISREPUTABLE ROMANTICS Johann Nepomuk Hummel

Hummel, J. (1778-1837). Piano sonata in E flat, op 13. Ingrid Henze, piano. FSM 53 234

Serenade no 1 in various keys, op 63 (1814). Consortium Classicum. Schwann VMS 1051

Nocturne in F, op 99 (1822). Ralph Holmes, violin; Richard Burnett, fortepiano. Amon Ra SAR 12

5.00 EVENSONG — TRINITY I

Prepared and presented by Ann Ramsay

Vaughan Williams, R. (1872-1958). O clap your hands, O taste and see
Ireland, J. (1879-1962). Greater love hath no man

Parry, H. (1848-1918). I was glad
Vaughan Williams, R. Valiant for truth
Stanford, C. (1852-1924). Gloria in excelsis. Canterbury Cathedral Choir; David Flood, organ; Philip Jones Brass Ensemble; Allan Wicks, conductor Argo 411 714-1

Evans-Pierpont. Hymns: For the beauty of the earth; All hail the power of Jesus' name. Robin Lough, treble; Ernest Lough, baritone; Temple Church Choir, London; George Thalben-Ball, organist and director. HMV ESD 7136

Various. Psalms nos 65, 66, 67, 84. King's College Choir, Cambridge; David Willcocks, Philip Ledger, directors.
HMV ESD 1077 971 14

Bach, J.S. (1685-1750). Cantata 24: Ein Ungefaerbt Gemuete. Paul Esswood, alto; Kurt Equiluz, tenor; Max van Egmond, Siegmund Nimsgern, basses; soloists of Vienna Boys Choir; Concentus Musicus, Vienna; Nikolaus Harnoncourt, director.
Telefunken SKW 711 17

Tallis, T. (1505-1585). If ye love me; Hear the voice and prayer; A new commandment. Tallis Scholars; Peter Philips, director.
Gomell 1585-07 8

Various. Hymns: Holy Father cheer our way; Glory to Thee my God this night; The day thou gavest Lord is ended. King's College Choir, Cambridge; Simon Preston, organ; David Willcocks, director.
Argo SPA 553 8

5.30 INTERLUDE

Prepared and presented by Ann Ramsay

Mozart, W. (1756-1791). Piano sonata in A, K331. 23

Fantasie in D minor, K397. 6

Wilhelm Kempff, piano. (2 above)
DG 2535 168

7.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A magazine programme bringing you interviews with people who write, play, conduct, produce, teach, review and enjoy music; notable excerpts from our disc and tape recordings; notice of events, passages, forthcoming and retrospects, to help in keeping you up-to-date about people, places, performances, previews and postscripts.

8.00 FEATURING THE ORGAN

Prepared by Pamela Linnett

Mendelssohn, F. (1809-1847). Sonata no 2 in C minor. Heinrich Gurtner, organ.
Claves D 715/16 10

Brixl, F. (1732-1771). Organ concerto in C. Jan Hora, organ; Prague CO; Frantisek Vajnar, conductor.
Supraphon 1110 3029 19

Bach, C.P.E. (1714-1788). Organ concerto in G, W34. Joseph Bucher, organ; Capella Bydgostiensis; Stanislaw Galonski, conductor.
CD Fidelio 1801 15

Bach, J.S. (1685-1750). Concerto in A minor, BWV593. Michel Chapuis, organ.
Telefunken BC 25102-T/1-2 11

9.00 VERSIONS AND VARIATIONS

Prepared by John O'Connor

Handel, G. (1685-1759). Harpsichord suite no 2 (1733). Edgar Krapp, harpsichord.
Melodiya/Eurodisc 300003 420-1 12

Mozart, W. (1756-1791). Andante with five variations, K501. Martha Argerich, Stephen Bishop-Kovacevich, pianos.
Philips 9500 434 7

Haydn, J. (1732-1809). Variations in E flat, Hob.XVII. Gilbert Kalish, piano.
Nonesuch H 71362 10

Beethoven, L. (1770-1827). Piano trio no 10 in E flat, op 44. Dora Schwarzburg, violin; Mark Drobinsky, cello; Victor Derevianko, piano.
Pavane ADW 7049 13

Schubert, F. (1797-1828). Imprompt no 3 in B flat, op posth. 142. Radu Lupu, piano.
Decca SXDL 7594 12

10.00 TRIBUTE TO A TWENTIETH-CENTURY HUNGARIAN

Prepared by Grahame Scott

Dohnanyi, E. (1877-1960). Concert etudes, op 28: no 4 in B flat minor; no 5 in E; no 6 in F minor, *Capriccio* (1916). Erno Dohnanyi, piano.
Everest SDBR 8061 12

Cello sonata in B flat, op 8 (1899). Jerry Grossman, cello; Diane Walsh, piano.
Nonesuch D 79016 23

Serenade in C, op 10. Itzhak Perlman, violin; Pinchas Zukerman, viola; Lynn Harrell, cello.
CBS SBR 235994 19

11.00 FOR CHURCH AND CHAMBER

Prepared by Annie Schweitzer

Cima, G. (16th C). Sonata in D (1610). Herbert Hoever, baroque violin; Edward Mueller, harpsichord; Michael Jappe, bass viol.
EMI 1C 063-30 110 4

Vivaldi, A. (1678-1741). In exitu Israel, Psalm 113, RV604. John Alldis Choir; English CO; Vittorio Negri, conductor.
Philips 9500 592 4

Froberger, J. (1616-1667). Fantasia no 2; Capriccio no 13 (1658). Colin Tilney, harpsichord.
EMI 1C 063-30 936 7

Zelenka, J. (1679-1745). In exitu Israel de Aegypto, Psalm 113 (1725). Bernadette Degelin, soprano; David James, counter-tenor; Jans Gaals, tenor; Kurt Widmer, bass; Westvlaams Vocal Ensemble; Paul Dombrecht, Paul Beelaerts, oboes; Patrick Peire, conductor.
Erato STU 71462 11

Viadana, L. (c1560-1627). Sinfonie musicali, op 18 (1610): La romana; La napoletana; La veneziana; La milanese; La genouese. Symposium Musicum, Prague; Ladislav Vachulka, conductor.
Schwann VMS 2001 11

Byrd, W. (1543-1623). Laudibus in sanctis. **Anon.** (Sweden 16th C). Tempus adest floridum.
Boston Camerata; Joel Cohen, conductor.
Erato STU 71545 3

Pesenti, M. (c1600-1648). Correnti, galliarde e balletti (1645): no 10 balletto vigesimi; no 4 balletto quinto; no 3 balletto quarto; no 6 gagliarda decima; no 2 gagliarda seconda; no 10 balletto vigesimo. Hans Martin-Linde, recorder; Herbert Hoever, baroque violin; Konrad Ragossnig, guitar; Eduard Mueller, harpsichord.
EMI 1C 063-30 110 8

Monday 22

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 YOUNG PEOPLE'S CONCERT HALL

Prepared by Mary Ludlow

Bax, A. (1883-1953). Tintagel (1917). London SO; John Barbirolli, conductor.
HMV ESD 7092 16

Mendelssohn, F. (1809-1847). Six children's pieces. Katalin Nemes, piano.
Hungaroton SLDX 12443 9

Holst, G. (1874-1934). Egdon Heath (1927). London PO; Adrian Boult, conductor.
Decca JB 49 13

Trad. Pop goes the weasel; At the river; God bless America. American Boys' Choir; John Kuzma, director.
Pro Arte PAD 129 7

10.00 LIEDER

Prepared by Audrey Manning

Schubert, F. (1797-1828). Schafers Klagelied; Rastlose Liebe; Blondel zu Marien; Der Musensohn; Lied de Mignon; Heidenroslein; Sprache der Liebe; An mein Herz; Ganymed Jan DeGaetani, mezzo-soprano; Gilbert Kalish, piano.
Nonesuch H 71320 26

10.30 CONCERT HALL

Prepared by Ruth Warren

Liszt, F. (1811-1886). Mazeppa, symphonic poem (1858). Los Angeles PO; Zubin Mehta, conductor.
London L18C 5141 16

de Falla, M. (1876-1946). Nights in the gardens of Spain (1909-16). Alicia de Larrocha, piano; London PO; Rafael Fruehbeck de Burgos, conductor.
Decca 410 289-1 25

Prokofiev, S. (1891-1953). Symphony no 5 in B flat, op 11 (1944). Moscow PO; David Oistrakh, conductor.
Melodiya 3 C065-93453-4 41

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

Buddy Rich is normally thought of as a big band leader so we shall feature him in a small group setting. Clarinettist Pete Fountain made his name fronting a small Dixieland group; today we shall hear him leading a big band.

1.00 MONDAY MUSIC

RECORDED BY
2MBS-FM

Recorded at St Stephen's Uniting Church, Macquarie Street on June 15.



2MBS-FM

2.00 AUSTRALIA WIDE

From the National Programme Service of the PBAA

3.30 FRANCK AND MARTINU

Prepared by Barrie Marchant

Martinu, B. (1890-1959). *Bergerettes*, E598 (1940). Foerster Trio.
Supraphon SUAST 50698 20

Franck, C. (1822-1890). *Symphony in D minor*. French NO; Leonard Bernstein, conductor.
DG 2532 050 42

Martinu, B. *Piano trio no 3 in C* (1950). Foerster Trio.
Supraphon SUAST 50698 20

5.00 WORK'S DONE FOR TODAY

Prepared by Michael Sheehan

Bach, J. S. (1685-1750). *Suite no 4 in D*, BWV1069. Concentus Musicus Vienna; Nikolaus Harnoncourt, director.
Telefunken 6.035046-2 25

Wagner, R. (1813-1883). *Five poems by Mathilde Wesendonk* (1880). Jessye Norman, soprano; London SO; Colin Davis, conductor.
Philips 9500 031 22

Strauss, R. (1864-1949). *Don Juan*, op 20 (1886). Dresden State O; Rudolf Kempe, conductor.
EMI 86103 20

Guridi, J. *El caserio*. Jose Carreras, tenor; English CO; Antoni Ros-Marba, conductor.
Philips 9500 649 5

Brahms, J. (1833-1897). *Violin concerto in D*, op 77 (1878). Anne-Sophie Mutter, violin; Berlin PO; Herbert von Karajan, conductor.
DG 2532 41

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from *Bunk to The Bird*

8.00 KNOW YOUR TENORS!

Prepared and presented by David Rossell with Max Krumbek

Mozart, W. (1756-1791). *Il mio tesoro*, from *Don Giovanni*.
Parlophone PME 09313 4

Korngold, E. (1897-1957). *Paul's aria*, from *The dead city* (1920).
Acanta 4023553 6

Trad. *The Bard of Armagh* (arr. Schneider).
RCA CRM1 2472 3

Donizetti, G. (1797-1848). *Sogno soave casto*, from *Don Pasquale* (1843).
Pearl GEMM 192 3

Verdi, G. (1813-1901). *Questa o quella*, from *Rigoletto* (1851).
HMV OXLP 7637 2

Bellini, V. (1801-1835). *A te o cara*, from *I Puritani* (1835).
EMI C18 728985 7

Foster, S. (1826-1864). *I dream of Jeannie with the light brown hair*.
Axis AX 260390 4

Gounod, C. (1818-1893). *Medje*.
EMI C06 112079 5

Mozart, W. (1756-1791). *Konstanze!* *Konstanze* from *The abduction from the seraglio* (1782).
Preiser PR135003 5

Scarlatti, A. (1660-1725). *Che vuol innamorarsi*.
United Artists UAL 8077 3

Verdi, G. *Drinking song*, from *La traviata* (1853).
Decca GRV 21 3

Boito, A. (1842-1918). *Dai campi, dai prati*, from *Mefistofele*.
CD Decca 417 362-2 3

Widén, S. *Serenade*.
Musikab LPFG001 2

9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco, with regular specials on artists, bands and musical styles.

There's a weekly guide to the local blues and R'n'B scene, and features on new releases, as well as occasional live broadcasts from our Studio C.

11.00 CROSSING THE DIVIDE

Boyd, A. (b1946). *Cloudy mountain* (1981). Geoffrey Collins, flute; David Miller, piano.
MBS 6 8

String quartet no 1, Tu dai oan (1968). Graham Wood, Ashley Arbuckle, violins; John Dean, viola; Brian Meddemmen, cello.
ABC RRCS 1268 10

Red sun, chill wind (1980). Geoffrey Collins, flute; David Miller, piano.
MBS 6 7

As I crossed the bridge of dreams (1975). Sydney University Chamber Choir; Nicholas Routley, conductor.
HMV OASD 7629 11

As it leaves the bell (1973). Roger Woodward, piano; June Loney, Mary Anderson, harps; Barry Heywood, Colin Piper, Ian Bloxson, Peter Cobb, percussion.
ABC AC 1062 27

Taira, T. (b1938). *Hierophonie V* (1974). Kroumata Percussion Ensemble.
CD BIS 232 20

Trad. (Chinese). *The moon on high; Spring on a moonlit river*. Taseen Zhang, pipa; China Central Broadcasting Traditional Instruments O; Xiuwen Peng, conductor.
CBS AL 36705 22

Tuesday 23

1.00 CONTRASTS

An eclectic selection of contemporary music

3.00 TILL DAWN

Classical music to dispel the darkness

5.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 BEETHOVEN INTERLUDE

Beethoven, L. (1770-1827). *Piano trio in D*, op 70 no 1. Franzjosef Maier, violin; Rudolf Mandalka, cello; Joerg Demus, fortepiano.
Harmonia Mundi 1C 065-99 839 26

9.30 SCORE READING

Romantic Music

Prepared and presented by Meg Matthews

The more you see the more you hear, the more you hear the more you understand the composer's craft.

These score reading programmes this month move through music of the Romantic era, observing period characteristics, instrumentation, notation, textures and styles particularly as they occur in the score. Text to be used: *The Norton Scores* (ed. Roger Kamien 1984) 4th edition Volume II. Today's programme includes excerpts from *Tristan and Isolde* by **Richard Wagner**; opening of *Dies irae* from *Messa de requiem* by **Verdi**; *The Moldau* from *Ma vlast* by **Smetana**.

10.30 THE DALLAS SYMPHONY

Prepared by Bob Goodnow

Scriabin, A. (1872-1915). *Prometheus, Poem of fire*, op 60 (1911).
Candide CE 31039 20

Ives, C. (1874-1954). *Holidays symphony* (1904-13).
Turnabout TV 34146 40

Donald Johanos, conductor (2 above).

Stravinsky, I. (1882-1971). *Symphony in three movements* (1945). Eduardo Mata, conductor.
RCA ARL1 4306 24

Dallas SO (all above)

12.00 A CONCERT IN BERLIN

Prepared and presented by Elaine Hamilton

Wagner, R. (1813-1883). *Entry of the gods into Valhalla* from *Das Rheingold*; *Forest Murmurs* from *Siegfried*; *Wotan's farewell* and *Magic fire music* from *Die Walkure*. Klaus Tennstedt, conductor.
HMV OASD 3985 19

Beethoven, L. (1770-1827). *Leonora overture no 2*, op 72.
DG 2721 210 15

Brahms, J. (1833-1897). *Piano concerto no 1 in D*, op 15 (1857). Emil Gilels, piano.
DG 2535 390 41

Eugen Jochum, conductor. (2 above)

Strauss, R. (1864-1949). *Also sprach Zarathustra*, op 30 (1896). Michel Schwalbe, violin; Herbert von Karajan, conductor.
DG 2530 402 35

Berlin PO. (all above)

2.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's programme of interviews with people in and behind the music

3.00 DMITRI SHOSTAKOVICH

Prepared by Annie Schweitzer

Shostakovich, D. (1906-1975). *Preludes and fugues*: no 1 in C; no 2 in A minor. Roger Woodward, piano.
RCA CRL2 5100 5

String quartet no 14 in F sharp, op 142. Beethoven Quartet.
Melodiya C10 05137-8 25

Piano concerto no 2 in F, op 102 (1956-57). Cristina Ortiz, piano; Bournemouth SO; Paavo Berglund, conductor.
HMV ASD 3081 20

4.00 THEIR VOICES SWEETLY BLEND

Prepared by Alice Barton

Brahms, J. (1833-1897). Create in me a clean heart, O God, op 29 no 2 (c1860). 8
Why is light given, op 74 (c1860). 11
Monteverdi Choir, Hamburg; Juergen Juergens, conductor. (2 above)
Telefunken 6.41171

Faure, G. (1845-1924). Requiem, op 48 (1887). Jonathan Bond, treble; Benjamin Luxon, baritone; Stephen Cleobury, organ; St John's College Choir, Cambridge; Academy of St Martin in the Fields; George Guest, conductor. Argo ZRG 841 37

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Mozart, W. (1756-1791). Serenade for eight wind instruments, K375 (1782). Berlin PO wind players. Orfeo S 134851 24

String quartet in D, K575 (1789). Orlando Quartet. Philips 412 121-1 25

Schubert, F. (1797-1828). Rosamunde: incidental music, D797. Ely Ameling, soprano; Leipzig RCh; Gewandhaus O; Kurt Masur, conductor. Philips 412 432-1 58

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

One hour of mainstream to modern jazz. Tonight Robin will bring you some modern music from Chicago by the Red Rodney Quintet: Red Rodney, trumpet; Victor Sproles, bass; Norman Simmons, piano; Ira Sullivan, tenor saxophone and trumpet; and Roy Haynes, drums. This is a Fantasy album, recorded at the Universal Studios in Chicago in the latter part of June 1955. Red Rodney was working at the famous Bee Hive, one of Chicago's top night jazz spots.

8.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

10.00 CHAMBER MUSIC

Mozart to Bartok

Prepared and presented by Ray Byron

Haydn, J. (1732-1809). String quartet in F minor, op 55 no 2 (1788). Aeolian Quartet. Argo HDNS 67-69 25

Hummel, J. (1778-1837). Septet in D minor, op 74 (1816). Nash Ensemble. CRD 1044 32

Borodin, A. (1833-1887). String quartet no 2 in D (1881-87). Borodin Quartet. CD Chant du Monde LDC 278 793 29

Stravinsky, I. (1882-1971). Concerto in E flat for 15 soloists, *Dumbarton Oaks*. 15
Concertino for string quartet. 7
Ensemble Intercontemporain; Pierre Boulez, conductor. (2 above)
DG 2531 378



Wednesday 24

MIDNIGHT 12.00 EARDRUM

An African music allsorts from bush ballads to electric dance in a thousand styles (including certain hybrids: salsa, merengue, Afro-Arab...)

In resisting the rock-funk crossover, Eardrum uses the Ghanaian principle of *Sankofa* (go back and retrieve).

Each programme presents a sampling of the music of a particular country, instrument, performer, and so on. Forgotten classics are a speciality...

1.00 THE POUNDING SYSTEM

Prepared by Ossie Borthwick, Clay Caplice and Richard Fielding

The island of Jamaica is the birthplace of what is perhaps the most influential contemporary Afro-Caribbean music, reggae. Owing much to American rhythm and blues, jazz, and soul, reggae's antecedents ska and rocksteady developed unique form through the musicians' increased African consciousness and the influence of the Rastafarian religion.

Since the late 50s the lifeblood of the music has been the mobile discotheques, known as *sound systems*, that travel the playing dance halls and yards and introduce various sub-genres such as dub (re-mixed instrumentals powered by hard bass and drum rhythms).

The associated DJ style (talking over dub tracks) and lovers rock (softer, romantic moods) appeal to enthusiastic young audiences. The programme attempts to cover the main innovations in reggae from the early days of ska to the latest lethal sounds. Killer...

3.00 NEW RELEASES

A repeat of last night's survey of the latest LPs and compact discs from the overseas and local record catalogues

5.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's magazine programme of interviews with people who write, play, conduct, produce, teach, review and enjoy music, to keep you up-to-date about people, places, performances, previews and postscripts.

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 CAPRICCIOSO

Prepared by Ruth Warren

Strauss, R. (1864-1949). Introduction for string sextet from Capriccio, op 85 (1940-41). Lausanne CO; Armin Jordan, conductor. Erato STU 71333 11

Mendelssohn, F. (1809-1847). Rondo capriccioso, op 14 (1824). Lauro de Fusco, piano. Dischi Ricordi RCL 27096 7

Saint-Saens, C. (1835-1921). Introduction and rondo capriccioso, op 28 (1870). Pierre Amoyal, violin; New Philharmonia O; Vernon Handley, conductor. Erato STU 70985 9

Beethoven, L. (1770-1827). Rondo and capriccioso in G, op 129 (1795). Alfred Brendel, piano. Turnabout TV 334 162 6

Dvorak, A. (1841-1904). Scherzo capriccioso, op 66. Czech PO; Vaclav Neumann, conductor. Supraphon 1 10 0606 15

10.00 FEATURING THE TRUMPET

Prepared by Pamela Linnett

Corelli, A. (1653-1713). Trumpet sonata. Helmut Hunger, trumpet; I Solisti Veneti; Claudio Scimone, conductor. CBS MP 39058 6

Altenburg, J. (1734-1801). Concert for seven trumpets and timpani. John Wilbraham, Michael Laird, trumpets; Philip Jones Brass Ensemble. Decca SPA 260 6

Valentino, R. (17th C). Sonata in C. Maurice Andre, trumpet; Hedwig Bilgram, organ. Erato STU 71021 8

Stanley, J. (1713-1786). Voluntary. Crispian Steele-Perkins, trumpet; Stephen Cleobury, organ. Meridian E4 577084 8

10.30 CONCERT HALL

Prepared by Alice Barton

Vaughan Williams, R. (1872-1958). Fantasia on a theme of Thomas Tallis (1910). Royal PO; Leopold Stokowski, conductor. Telefunken 6.42631 16

Mozart, W. (1756-1791). Piano concerto no 21 in C, K467 (1785). Stephen Bishop, piano; London SO; Colin Davis, conductor. Philips 6500 431 28

Mendelssohn, F. (1809-1847). Symphony no 3 in A minor, op 56 *Scottish*, (1842). London SO; Claudio Abbado, conductor. DG 415 973-1 42

12.00 THE SOUND OF JAZZ

Prepared and presented by Kevin Jones

The music of Stephen Sondheim, Ray Nobel, Jerome Kern and Cole Porter given appropriate treatment by Sarah Vaughan with the orchestra of Count Basie (*Send in the clowns*, Pablo Today 2312 130).

Liberian suite holds the attraction on today's excerpt from Duke Ellington's 1947 concert at Carnegie Hall, although tenor saxophonist Al Sears gives *Cotton tail* a good workout (*The Duke Ellington Carnegie Hall concerts, volume 4 — December 1947*, Prestige P24075).

Sondheim, S. *Send in the clowns* (1981).

Noble, R. I hadn't anyone till you.

Hammerstein II, O.-Kern, J. All the things you are.

Herbert, V.-Dubin, A. Indian summer.

Porter, C. From this moment on.

Sarah Vaughan; Count Basie O (5 above). Pablo Today 2312 130

Ellington, D. *Liberian suite*: Dances 1 to 5; *Cotton tail* (1947). Duke Ellington and his O. Prestige P24075 (mono)

1.00 WEDNESDAY MATINEE

From the Steppes

Prepared and presented by Audrey Manning

Glinka, M. (1804-1857). Jota aragonesa (1845). Philharmonia O; Paul Kletzki, conductor. HMV FC 117 7

Six songs: Shall I forget?; Think of the might of God; How sweet to be with Thee; God is everywhere I look; Tempt me not; Night watch (1825-48). Yevgeny Nesterenko, bass; Yevgeny Schenderowitsch, piano. Melodiya/Eurodisc 200 958 366 14

Rubinstein, A. (1829-1894). Sonata in F minor, op 49. Lubomir Maly, viola; Libuse Kreoelova, piano. Supraphon 1111 2475 35

Balakirev, M. (1837-1910). Piano concerto, op 1, *Youth* (1855). Igor Zhukov, piano; Moscow Radio SO; Alexander Dmitriev, conductor. HMV ASD 3339 14

Borodin, A. (1833-1887). Symphony no 1 in E flat (1862-67). Moscow R Large SO; Gennady Rozhdestvitsky, conductor. Melodiya CM 01947-8 35

3.00 HEARING THE DOTS

Music from workshops conducted by composers' collective Music Performed

Bull, S. Pursued by the Furies (1985). 6

Davis, J. Micromentals (1985). 3

Irik, M. Sextet (1985). 9

Thorn, B. (b1961). Visions of cabbages (1985). 8

Magpie Musicians; Andrew Ford, director. (4 above)
Private recordings

3.30 SONATA

Prepared by Barrie Marchant

Franck, C. (1822-1890). Sonata in A (1886). Leila Rasonyi, violin; Georgy Miklos, piano. Hungaroton SLPX 11825 27

4.00 A MUSICAL KIT

By courtesy of Avan-Guard Music



Prepared and presented by Marie-Louise Stenstroem

Prokofiev, S. (1891-1953). March from the Love for three oranges. Roland Poentinen, piano. BIS LP 300 2

Handel, G. (1685-1759). Concerto grosso in G minor, op 6 no 6 (1739). Drottningholm Baroque Ensemble. BIS LP 322 16

Saeverud, H. (b1897). Tunes and dances from Siljustoel, op 21a (1942). Bergen Wind Quintet. BIS LP 291 13

Tubin, E. (1905-1982). Suite from the ballet Kratt (1961). Bamberg SO; Neeme Jaervi, conductor. BIS LP 306 24

5.00 EARLY EVENING CONCERT

Prepared and presented by Brendan Walsh

Strauss, R. (1864-1949). Awakening scene from The Egyptian Helen. Leontyne Price, soprano; Boston SO; Erich Leinsdorf, conductor. Time-Life STL 558 5

Verdi, G. (1813-1901). Prelude to I Masnadieri. Berlin PO; Herbert von Karajan, conductor. DG 2707 090 6

Beethoven, L. (1770-1827). Six variations in D. Anthony Paratore, Joseph Paratore, piano. Schwann VMS 1038 6

Trad. The swallow. Soviet Army Song and Dance Ensemble; Boris Alexandrov, conductor. WRC R 05945 3

Sibelius, J. (1865-1957). Nightride and sunrise, op 55. New Philharmonia O; Georges Pretre, conductor. Time-Life STL 562 13

Vaughan Williams, R. (1872-1958). Dawn patrol from film, Coastal command. Royal Liverpool PO; Charles Groves, conductor. WRC QR 06094 4

Offenbach, J. (1819-1880). Overture to The Grand Duchess of Gerolstein. Berlin PO; Herbert von Karajan, conductor. CD DG 400 044-2 7

Mozart, W. (1756-1791). Introit from Requiem mass, K626. Helen Donath, soprano; Philharmonia Ch & O; Carlo Maria Giulini, conductor. HMV FCS 290438 2 5

Bishop, H.-Payne, J. Home sweet home. Ada Alsop, soprano; Boyd Neel String Quartet; Boyd Neel, director. Decca SPA 598 5

Orff, C. (1895-1982). O fortuna from Carmina burana. London Ch & O; Andre Previn, conductor. HMV SOELP 10486 7 3

Pugni, C. (1802-1870). Pas de quatre. London SO; Richard Bonyngne, conductor. Decca AUS 1036 9 15

Berlioz, H. (1803-1869). Reverie and caprice, op 8. Donald Hazelwood, violin; Sydney SO; Patrick Thomas, conductor. Philips 410 377-1 9

Strauss, J. (1825-1899). Emperor waltz, op 437. Vienna Volksoper O; Franz Bauer-Theussl, conductor. CD Philips 411 119-2 11

Handel, G. (1685-1759). Largo from Xerxes. Alfred Krips, violin; Boston Pops O; Arthur Fiedler, conductor. Time-Life STLF 0012 7

Rachmaninov, S. (1873-1943). 18th variation from Rhapsody on a theme of Paganini. Maryann Rawicz, Walter Landauer, pianos. Decca VIV 5 3

7.00 THE JOY-A-JAZZ

Nock, Nock — Who's there?

Prepared and presented by Joya Jenson

The outstanding New Zealand musician, Mike Nock, is in the spotlight tonight in a special segment from this keyboardist-composer. We hear Nock in a solo setting, playing his own suite, *Strata*, written for Geoff Steven's feature film of that name. Although the very innovative Mike Nock is well-known and admired here and in the United States for his work with synthesisers of various kinds, his virtuosity on acoustic piano remains amongst his finest achievements, and something for which many will always hold him in the highest regard. The effectively descriptive pieces in *Strata* are, in order of playing, *Theme*, *Victor*, *Bush walk*, *Crater*, *Tango*, *Lake drama*, *Helicopter scene* and again the *Theme*.

Kiwi SLC 179

8.00 LA FIAMMA

Prepared and presented by Alison Gyger

Respighi, O. (1879-1936). La fiamma (1934). Opera in three acts; libretto by Claudio Guastalla, after Hans Werner Jensen. First performed in Rome, June 23, 1934.

BASILIO, Exarch of Ravenna:

Sandor Solyom-Nagy, baritone

SILVANA, his second wife:

Ilona Tokody, soprano

EUDOXIA, his mother:

Klara Takacs, mezzo-soprano

DONELLO, his son by his first wife:

Peter Kelen, tenor

AGNESE DI CERVIA, a witch:

Tamara Takacs, mezzo-soprano

MONICA, a maid: Katalin Pitti, soprano

AGATA, a maid: Maria Takacs, soprano

LUCILLA, a maid: Zsuzsa Barlay, mezzo-soprano

SABINA, a maid: Eszter Poka, mezzo-soprano

ZOE, a maid: Anna Bogday, mezzo-soprano

THE BISHOP: Kolos Kovats, bass

THE EXORCIST: Jozsef Gregor, bass

THE MOTHER: Maria Temesi, soprano

A VOICE: Istvan Basky, tenor

Hungarian R & TV Ch; Hungarian State O;

Lamberto Gardelli, conductor.

Hungaroton SLPD 12591 93 138

Synopsis

Act I. Silvana, second wife of Basilio, Exarch of Ravenna (in the 4th century) sews with her maids, while Eudoxia, Basilio's mother, supervises, with constant praise for her son's first wife. The maids comment on her dominating manner and attempts to make her daughter-in-law feel unworthy. Silvana is oppressed by inexplicable sadness and yearning. A witchhunt is heard outside and Agnese di Cervia, an old woman accused of having killed a young man by magic, finds Silvana alone and begs for shelter. When Silvana hesitates, she warns that Silvana's mother will curse her from the depths of hell and implies that she, too, was a witch. Silvana agrees to hide her. Donello, Basilio's son, returns from a visit to Byzantium and meets his stepmother, apparently for the first time, but they recognise one another and trace their acquaintance back many years to the time when Silvana helped Donello carry a wounded friend to the house of Agnese di Cervia. Eudoxia welcomes her grandson and he gives her gifts from the Empress Irene, and she longs for her native Byzantium. The crowd, having traced Agnese to the house, demands to search for her. As she is dragged off she curses Eudoxia, her son, and her son's son, and also Silvana, saying that her time will come too.

Act II. Donello flirts with the maids, and Silvana, discovering that one of them, Monica, has fallen in love with him, dismisses her to a convent. Basilio appears with a bishop, planning to attack the Pope and assert the dominance of the orthodox faith. In the presence of Basilio, Silvana asks Donello to describe the execution of Agnese, who, as she died, had accused Silvana's mother of having used witchcraft to attract Basilio and make him marry her daughter. Having given orders for the story to be suppressed, by force if necessary, Basilio confesses that there is some truth in it, though his love for Silvana now has nothing of witchcraft in it. Silvana is distressed and wonders whether she has inherited her mother's powers and when she is alone she cannot resist making a test. She whispers the name of Donello, who appears at the back of the room, and they embrace.

Act III. Silvana and Donello have become lovers, though Donello is oppressed by guilt. They are disturbed by the arrival of Eudoxia, who seems to suspect them. Basilio announces that the empress has ordered Donello to return to Byzantium and Donello is glad of the chance to escape his impossible situation. Silvana blames Eudoxia for the order and tries to persuade Basilio to let Donello remain. When he refuses she proclaims her love for Donello and wishes Basilio dead. He falls dead at her feet and she calls for help. Eudoxia accuses her of murder and witchcraft. When she is accused formally by the bishop, she asserts that her only sin was that of love and that she had used no spell. Donello asserts her innocence, but Eudoxia accuses her of sheltering Agnese and reminds the court that Silvana's mother had been a witch. The people, sympathising with their countrywoman against the Greek Eudoxia, urge Silvana to defend herself and Donello begs her to swear her innocence on the cross, but his apparent acceptance of the truth of the accusation shatters her, and she is unable to repeat the words of the oath of purification after the bishop. She collapses and is adjudged guilty by bishop and people.

Respighi, O. St Michael archangel from Church windows. Philharmonia O; Geoffrey Simon, conductor.
Chandos ABRD 1098 7

10.30 CHAMBER RECITAL

Prepared by Gerda Hoffman

Mozart, W. (1756-1791). Piano quintet in E flat, K452. John Winther, piano; Canberra Wind Soloists.
Abel YPRX 2123 24

Brahms, J. (1833-1897). Piano trio in D, op 87. Trio Pro Arte.
BIS LP 99 28

11.30 WOODWARD PLAYS SHOSTAKOVICH

Prepared by Bruce Roberts

Shostakovich, D. (1906-1975). 24 Preludes and fugues, op 87 nos 1 to 7 (1950-51). Roger Woodward, piano.
RCA CRL2 5100 26

Thursday 25

MIDNIGHT

12.00 STOPS/GAPS/MEASURES

Prepared and presented by Rik Rue

A programme which spans a wide range of music and sounds, from regional environmental works, text-sound and sound experimentation to local and international new music

1.00 THE GARDEN OF ALLAH

A handful of bongos and a slice of bread? In search of the lost treasures of the Garden of Allah.

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 A MUSICAL MISCELLANY

Prepared by Ruth Warren

Borodin, A. (1869-1887). Overture to Prince Igor (1869). Philharmonia Hungarica; Siegfried Kohler, conductor.
Turnabout QTV 34701 11

Mendelssohn, F. (1809-1847). Variations on a theme of Weber's *Preziosa* (1832). Anthony Paratore, Joseph Paratore, pianos; RIAS Sinfonetta; Uros Lajovic, conductor.
Schwann VMS 2088 16

Ippolitov-Ivanov, M. (1859-1935). Turkish fragments, op 62 (1930). Singapore SO; Choo Hoey, conductor.
Hong Kong 6.220217 14

Dvorak, A. (1841-1904). Romance, op 11 (1873). Isaac Stern, violin; Philadelphia O; Eugene Ormandy, conductor.
CBS S 72457 13

Strauss, R. (1864-1949). Der Rosenkavalier suite, op 59 (1911; arr. Dorati). Detroit SO; Antal Dorati, conductor.
Decca 411 893-1 25

10.30 CONCERT HALL

Two great quintets

Prepared by Alice Barton

Schubert, F. (1797-1828). String quintet in C, D956 (1828). Janos Starker, cello; Sydney String Quartet.
7 Records MLF 350 47

Dvorak, A. (1841-1904). Piano quintet in A, op 81 (1887). Clifford Curzon, piano; Vienna Philharmonic Quartet.
Time-Life STL 554 40

12.00 MASTERWORKS

By courtesy of CBS Records



Prepared by Ray Byron

Haydn, J. (1732-1809). Symphony no 66 in B flat (1778). L'Estro Armonico; Derek Solomons, director.
CBS M3 42157 26

Schubert, F. (1797-1828). Fantasia in C, D760 *Wanderer* (1822). Murray Perahia, piano.
CBS IM 42124 22

Beethoven, L. (1770-1827). Cello sonata in C, op 102 no 1 (1815). Yo Yo Ma, cello, Emanuel Ax, piano.
CBS IM 42121 17

Berg, A. (1885-1935). Three orchestral pieces, op 6 (1914). BBC SO; Pierre Boulez, conductor.
CBS IM 39741 20

2.00 CARINIA CLASSICS

By courtesy of Carinia Records



Ten Composers. Jeanne's fan, ballet (1927). Philharmonia O; Geoffrey Simon, conductor.
Chandos ABRD 1119 30

Ireland, J. (1879-1962) Legend (1933). Eric Parkin, piano; London PO. Bryden Thomson, conductor.
Chandos ABRD 1174 13

Finzi, G. (1901-1956). Cello concerto in A minor, op 40 (1951-55). Raphael Wallfisch, cello, Royal Liverpool PO. Vernon Handley, conductor.
Chandos ABRD 1182 39

Respighi, O. (1879-1936). Belkis, Queen of Sheba (1934). Philharmonia O; Geoffrey Simon, conductor.
Chandos ABRD 1142 23

4.00 AUTUMN

A Season of the Spirit

Prepared by John O'Connor

Brahms, J. (1833-1897). Violin sonata no 2 in A, op 100 (1886). Anne-Sophie Mutter, violin; Alexis Weissenberg, piano.
EMI W15498-1 18

Gestillte Sehnsucht, op 91 no 1 (1884). Jessye Norman, soprano, Ulrich von Wrochem, viola; Geoffrey Parsons, piano.
Philips 9500 785 7

Double concerto in A, op 102 (1887). David Oistrakh, violin; Pierre Fournier, cello; Philharmonia O, Alceo Galliera, conductor.
HMV/WRC 55375 31

5.00 SOUNDS DELIGHTFUL

Beethoven

Prepared and presented by Ann Ramsay

Beethoven, L. (1770-1827). Symphony no 4 in B flat, op 60 (1806). Berlin PO. Herbert von Karajan, conductor.
DG 2531 104 32

Piano sonata no 25 in G, op 79 (1809). Daniel Barenboim, piano.
HMV/WRC S 5165 9

Violin sonata in A, op 47 *Kreutzer* (1802-03). Itzhak Perlman, violin; Vladimir Ashkenazy, piano.
Decca SXL 6990 37

Piano concerto no 2 in B flat, op 19 (1800). Alfred Brendel, piano; London PO; Bernard Haitink, conductor.
Philips 9500 471 30

7.00 MILES DAVIS AT THE BLACKHAWK

Prepared and presented by Martin Davidson

Carpenter, R. Walking (1961). 15
Dixon-Henderson. Bye bye blackbird (1961). 10
CBS/Sony 32DP514 (2 above)

Davis, M. (b1926). Fran dance (1961) 6
Washington-Kaper. On Green Dolphin Street (1961). 8
Rollins, S. (b1930) Oleo (1961) 5
Davis, M. Neo (1961). 13
CBS/Sony 32DP526 (4 above)

Miles Davis, trumpet; Hank Mobley, tenor saxophone; Wynton Kelly, piano; Paul Chambers, double bass; Jimmy Cobb, drums (all above)



2MBS-FM

THE MUSIC LOVERS' STATION

8.00 THE TIPPETT PROJECT (4)

First Successes
2MBS-FM Workshop

Beethoven, L. (1770-1827). String quartet in F minor, op 95 — second movement (1810). Quartetto Italiano.
Philips 6598 251 11

Tippett, M. (b1905). Concerto for double string orchestra (1938-39). Moscow CO; Bath Festival CO; Rudolf Barshai, conductor.
EMI EX 290228 22

Handel, G. (1685-1759). Excerpts from Messiah: Comfort ye my people; Ev'ry valley shall be exalted; And the glory of the Lord (1742). Judith Nelson, Emma Kirkby, sopranos; Carolyn Watkinson, contralto; Paul Elliott, tenor; David Thomas, bass; Christ Church Cathedral Choir, Oxford; Academy of Ancient Music; Christopher Hogwood, director.
CD L'Oiseau-Lyre 400 086-2 9

Tippett, M. A child of our time (1955). Jessye Norman, soprano; Janet Baker, contralto; Richard Cassilly, tenor; John Shirley-Quirk, bass; BBC Singers; BBC Choral Society; BBC SO; Colin Davis, conductor.
Philips 6500 985 64

10.00 THANKS FOR THE MEMORY

Prepared and presented by Joe Neustadt

Neapolitan love song from Princess Pat. Jussi Björling, tenor.
Legendary Recordings LR 142 5 4

Dvorak, A. (1841-1904). Slavonic dance no 1 in G minor (arr. Kreisler). Fritz Kreisler, violin; Carl Lamson, piano.
Supraphon 0 11 1283 3

Coward, N. (1899-1973). Westminster Abbey from The girl who came to supper. Noel Coward.
DRG SL 5178 2 4

di Capua, E. O Marie, O Marie. Ian Kiepara, tenor.
Muza X 0 346 5

Parker, J. My best friend. Jeremy Lloyd; Captain Beaky and his Band.
Polydor 2883 462 5

Strauss, J. (1825-1899). Hellenen polka. Vienna CO; Paul Angerer, conductor.
Intercord INT 180 816 6

Mozart, W. (1756-1791). Deh vieni alla finestra from Don Giovanni; O Isis und Osiris from The magic flute. Ezio Pinza, baritone.
Pearl GEMM 162/3 9

Tauber, R. (1892-1948). Foxtrot from The singing dream. Richard Tauber, tenor.
Pearl GEMM 263 5

Berger-Rotter. A new spring will come to our homeland. Comedy Harmonists.
Electrola 1C 148-31 468/69 3

Torroba, F. (1891-1982). Luisa Fernanda: Al pasar el caballero; De la habana cocos. Dolores Perez, soprano; Josefina Cubeiro, contralto; Carlo de Monte, tenor; Spanish Lirica Ch & O; Federico Torroba, conductor.
HMV JO66 20 732 7

11.00 3.9.1 CANNIBALE

20th-century classical/electronic musics, tape c[ut] collage, musique concrete, environmental/industrial/other soundscapes, improvisation, voice, text-sound poetry, experimental radio plays/soundtracks, the interface of recent sound/visual/performance art histories, and occasional mal/practices in radio ...

incl.

Oskar Schlemmer: Man and Mask
A commentary on Schlemmer's influential ideas and techniques of Bauhaus design, stage, and choreography, with descriptions of and musical examples for various movements/dance (eg. the metal dance, the Triadic ballet, and so on ...).



Friday 26

MIDNIGHT

12.00 PHRASEOLOGY

Prepared by Simon Hayman

An eclectic vision of aural space which explores through individual musics and soundscapes the world's myths. This discourse is offered as a point of departure for the re-creation of an aural tradition and for the pure enjoyment of the ever-changing acoustic landscape.

1.00 NO SILENCE

An audio collage

Prepared by Chris Wade

Environmental recordings — here defined as untreated recordings of locations in real time — from the sound library of the *Environment Tape Exchange* are combined with associated musics, industrial and otherwise ... real sounds in an artificial context.

3.00 TILL DAWN

Classical music to dispel the darkness

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 THE JUILLIARD QUARTET (4)

Prepared by Bob Goodnow

Mozart, W. (1756-1791). Quartet no 19 in C, K465 *Dissonant* (1785).
CBS M 337856 31

Beethoven, L. (1770-1827). Quartet no 5 in A, op 18 no 5 (1801).
CBS D37868 24

Bartok, B. (1881-1945). Quartet no 3.
CBS D 337857 15

Schubert, F. (1797-1828). Quartet no 12 in C minor, *Quartettsatz* (1820).
CBS 74107 12

Juilliard Quartet (all above)

10.30 AUSTRALIAN CONCERT HALL

Prepared by Barrie Marchant

Linger, C. (1810-1862). Six interludes. Melbourne SO; Richard Divall, conductor.
ABC AC 1052 28

Hill, A. (1870-1960). Symphony no 4 in C minor, *Pursuit of happiness* (1955). Melbourne SO; Wilfred Lehmann, conductor.
Hong Kong 6.220345 19

Respighi, O. (1879-1936). Concerto in modo misolidio (1925). Sonya Hanke, piano; Sydney SO; Myer Fredman, conductor.
Hong Kong 6.220176 35

12.00 THE GLORY OF VENICE

Andrea Gabrieli

Prepared and presented by Elaine Hamilton

Gabrieli, A. (c1520-1586). Gloria in excelsis Deo (1585). Ambrosian Singers; Barry Rose, organ; String Ensemble; Philip Jones Brass Ensemble; Denis Stevens, conductor.
Angel S 36443 5

Ricercar arioso IV. Richard Gowman, organ.
Argo ZRG 857 4

Benedictus Dominus (1571). Ambrosian Singers; Barry Rose, organ; String Ensemble; Philip Jones Brass Ensemble; Denis Stevens, conductor.
Angel S 36443 5

L'aria della battaglia. Roger Blanchard Instrumental Ensemble.
Record Society S 6284 10

Heu mihi Domine (1565). Magdalen College Choir, Oxford; John Iveson, Stephen Saunders, David Purser, trombones; Richard Gowman, organ; Bernard Rose, conductor.
Argo ZRG 857 4

Ecco l'aurora. Waverley Consort; Michael Jaffe, director.
CBS 7464 366641-1 1

Ricercar arioso II (1605). Richard Gowman, organ.
Argo ZRG 857 4

Psalm 6: Domine, ne in furore (1583). Collegium Pro Musica Innsbruck; Walther van der Vogelweide CO; Othmar Costa, conductor.
Telefunken 6.42583 7

Ricercar. Barry Rose, organ; Philip Jones Brass Ensemble.
Angel S 36443 3

Laudate Dominum (1587). Magdalen College Choir, Oxford; John Iveson, Stephen Saunders, David Purser trombones; Richard Gowman, organ; Bernard Rose, conductor.
Argo ZRG 857 4

1.00 GREAT BRITTEN

Prepared by Nicole Aristedis

Britten, B. (1913-1976). Sacred and profane, op 91 (1975). Wilbye Consort; Peter Pears, director.
Decca SXL 6847 15

On this island, op 11 (1937). Peter Pears, tenor; Benjamin Britten, piano.
BBC REGL 417 (mono) 14

Les illuminations, op 18 (1939). Peter Pears, tenor; English CO; Benjamin Britten, conductor.
Decca SXL 6449 22

2.00 DAVIS CONDUCTS SIBELIUS, AND OTHERS

Prepared and presented by Ray Byron

Debussy, C. (1862-1918). La mer (1904).
Philips 6514 260 25

Sibelius, J. (1865-1957). Symphony no 7 in C, op 105 (1924).
Philips 6709 001 21

Boston SO; Colin Davis, conductor. (2 above)

Mussorgsky, M. (1839-1881). Night on the bare mountain (1867) (arr. Rimsky-Korsakov). Concertgebouw O; Colin Davis, conductor.
Philips 9500 744 12

Sibelius, J. En saga, op 9. Gothenburg SO; Neeme Jaervi, conductor. BIS LP 295 19

Valse triste (1903). Berlin PO; Herbert von Karajan, conductor. DG 139016 6

3.30 HALF AN HOUR WITH LUCIANO PAVAROTTI

Prepared and presented by Ray Byron

Puccini, G. (1858-1924). Recondita armonia from Tosca (1900). National PO; Nicola Rescigno, conductor. 3

Che gelida manina from La Boheme (1896). Berlin PO; Herbert von Karajan, conductor. 5

Verdi, G. (1813-1901). Ingemisco tamquam reus from Requiem mass (1874). Vienna PO; Georg Solti, conductor. 4

Questa o quella from Rigoletto (1851). London SO; Richard Bonyngue, conductor. 2

Celeste Aida from Aida (1871). 5

Bizet, G. (1838-1875). La fleur que tu m'avais jetee from Carmen (1875). 4

Vienna Volksoper O; Leone Magiera, conductor. (2 above)

Leoncavallo, R. (1857-1919). Vesti la giubba from I Pagliacci (1892). National PO; Giuseppe Patane, conductor. 4

Decca D 236/1-2

Luciano Pavarotti, tenor. (all above)

4.00 FRIDAY AT FOUR

Prepared and presented by Marie-Louise Stenstroem

Bach, J. S. (1685-1750). Concerto in C minor. Gidon Kremer, violin; Academy of St Martin in the Fields; Heinz Holliger, oboe and director. CD Philips 411 466-2 14

Debussy, C. (1862-1918). Suite bergamasque, L75 (1890-1905). Zoltan Kocsis, piano. CD Philips 412 118-2 17

Tchaikovsky, P. (1840-1893). Symphony no 1 in G minor, op 13, *Winter daydreams* (1866). Oslo PO; Mariss Jansons, conductor. 44

CD Chandos CHAN 8402

Panula, J. (b1930). Adagio and allegro (1956-82). Pekka Savijoki, saxophone; New Stockholm CO; Jorma Panula, conductor. 4

CD BIS 218

de Falla, M. (1876-1949). The three-cornered hat, ballet (c1917). Teresa Berganza, soprano; Swiss Romande O; Ernest Ansermet, conductor. 32

CD Decca 414 039-2

6.00 MUSIC FOR A SMALL ROOM

Prepared and presented by Marie-Louise Stenstroem

Beethoven, L. (1770-1827). Septet in E flat, op 20 (1800). New Vienna Octet Members. CD Decca 414 576-2 43

Brahms, J. (1833-1897). Four fantasies, op 116 (1891). Stephen Bishop-Kovacevich, piano. CD Philips 411 137-2 12

Bach, C. P. E. (1744-1788). Flute sonata in G. Aurele Nicolet, flute; Georg Donderer, cello; Georg Malcolm, harpsichord. 11

Record Bazaar 2 RB 276

7.00 SPOTLIGHT

Prepared and presented by Ric Prestidge

In which we turn the spotlight on a particular aspect of jazz, whether it be soloist or band, composition or arrangement.

The Richard Davis Quintet, Quincy Jones and his orchestra, singer, Karin Krog, and the David Newman Sextet.

8.00 CLASSICAL SHOWCASE

By courtesy of Radio Deutsche-Welle

Mozart, W. (1756-1791). Funeral march for Signor Maestro di Contrapunta, K453a. Yasuko Matsuda, piano.

Adagio and fugue in C minor, K546.

Bach, J. S. (1685-1750). Art of the fugue, BWV1080.

Bern String Quartet. (2 above)

Field, J. (1782-1837). Nocturne no 1.

Debussy, C. (1862-1918). Soiree dans Grenade.

Noel Lee, piano. (2 above)

Dorow, D. Dreams. Dorothy Dorow, voice; Gunilla von Bahr, flute; Lucia Negro, piano.

Berg, G. (b1909). Sonata, no 1. Gitti Pimer, piano.

Schubert, F. (1797-1828). Piano trio in B flat, D28. Brahms Trio.

Scarlatti, D. (1685-1757). Sonata in B minor. Gustav Leonhardt, harpsichord.

Schumann, R. (1810-1856). Papillons, op 2. Richard Burnett, fortepiano.

Milhaud, D. (1892-1974). Suite for two pianos, *Scaramouche*. Melvin Stecher, Norman Horowitz, pianos.

Radio Deutsche-Welle transcription

10.00 MUSICKE OF SUNDRIE KINDES

Wilkinson, R. (16th C). Salve regina. Tallis Scholars; Peter Phillips, director. 14

Cadenza UACL 10005

Anon. Mass: Cantate Domino (c1525). Paisley Abbey Choir; George McPhee, director. 32

Alpha ACA 532

11.00 MUSIC AMONGST FRIENDS

Beethoven, L. (1770-1827). Sonata no 4 in C, op 102 no 1 (1815). Pierre Fournier, cello; Wilhelm Kempf, piano. 15

DG 2541 151

Piano sonata no 20 in G, op 49 no 2 (1805). Radu Lupu, piano. 9

Decca SXL 6886

String quartet no 5 in A, op 18 no 5 (1800). Italian Quartet. 29

Philips 6500 647



Saturday 27

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Saturday's programmes

6.00 SATURDAY MORNING MUSIC

Prepared and presented by Jean Reisner

A varied programme of classical music for relaxed weekend listening

9.00 WHAT'S ON IN MUSIC

Prepared and presented by Janelle Cummins and Bob Tamock

A weekly programme which mixes music with a comprehensive round-up of live musical events happening in Sydney in the forthcoming week. These include opera, operetta, musical comedy, ballet and solo, chamber and orchestral concerts. The programme also covers prizes, scholarships, auditions and educational events in the field of music.

10.00 A SALUTE TO AUSTRALIANS

Prepared by Ida Ferson

Gethen, F. (b1916). Elegiac overture (1959). West Australian SO; Georg Tintner, conductor. 11

ABC AC 1018

Vivaldi, A. (1678-1741) (trans. Bach, J. S.). Violin concerto in A minor, BWV593. Norman Johnston, organ. 12

EMI YPRX 2018A

Schubert, F. (1797-1828). Rondo in B minor, D895 (1826). Rachel Valler, piano; Donald Hazelwood, violin. 16

MBS 10

Hill, A. (1870-1960). Symphony no 9 in E, *Melodious*. Strings of West Australian SO; Georg Tintner, conductor. 21

WRC R 02332

Mendelssohn, F. (1808-1847). Octet for strings in E flat, op 20. Soloists of Australia; Ronald Thomas, director. 32

Chandos ABRD 1198

Lovelock, W. (1899-1986). Flute concerto. Vernon Hill, flute; Melbourne SO; Leonard Dommert, conductor. 16

Festival L27019

12.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

2.00 JAZZ, FROM TRADITIONAL TO MODERN

Prepared and presented by Bruce Johnson

A programme that ranges over the whole history of jazz, venturing into blues and gospel, experimental and avant-garde, and beyond the confines of America.

Jazz from Germany, Part 5: The Martin Mueller Quartet

Born in Baden-Wuerttemberg in 1956, Martin Mueller now lives, works and teaches in Karlsruhe. In Germany, it was for a long time, no easy matter for a guitarist to find a producer or an interested audience, especially in the early 80s when the music scene was largely dominated by the New Wave and by electronics. Unlike in the USA where such widely differing artists as Earl Klugh, Pat Metheny, George Benson and Al di Meola are always to be found high up in the Jazz charts, guitarists in Germany can, at best, only hope to find fame in the Folk or Pop sectors. This is what Germany's leading jazz expert, Joachim Ernst Berendt, has to say about Martin Mueller: 'Martin Mueller's music developed in an unusual way. He started out by learning the classical guitar. And before discovering Baden Powell, he mainly played Rock. It was, in fact, Baden Powell who opened out for him the whole world of music, including Jazz and Blues.' In other words, it was not the example of Wes Montgomery or Django Reinhardt that

inspired the young musician in the early 70s to turn to Jazz, but that of the Brazilian guitarist, Baden Powell.

The Latin American influence is still the most prominent feature in Mueller's music, whether he is playing Antonia Carlos Jobim's *Girl from Ipanema*, *The one note samba* or Thelonious Monk's *Round about midnight*

Over the past few years Martin Mueller has made frequent concert appearances with his Trio, composed of Michael Hoefler, bass, Rolf Kilchling, drums, and Christoph Weller, keyboards

The concert you are about to hear now with the Martin Mueller Quartet was recorded in the main Rhineland-Palatinate studio of the Suedwestfunk in Mainz

3.00 HOME COOKING

Prepared and presented by Bruce Johnson

A monthly programme devoted to Australian jazz, using material from both commercial and private sources, including recordings made by 2MBS-FM in our own studios and at concerts and other jazz venues.

Today's programme extends a series begun in 1985 with sessions recorded at the Soup Plus Restaurant in George St, City, one of Sydney's most durable and popular jazz venues. Over 1986 the Soup Plus developed a policy of rotating bands from month to month, providing the public and musicians with combinations which had received little or no other opportunity to perform live, and also creating a forum on which some of Australia's most important and innovative musicians were able to play in a style without compromise. Today's programme presents the legendary Bernie McGann, a player who is regarded both here and in the US as among the most creative in the international jazz world. The material presented today will comprise mainly, if not wholly, of music never before broadcast.

4.00 LISTENERS' CHOICE

Prepared and presented by Barbara Hallett

Listeners to 2MBS FM may make a request by phoning 439 4777. Barbara will arrange for its inclusion in the programme as soon as possible. You will be advised of this by phone or by letter, in advance.

6.00 RYDER ROUND FOLK

A weekly magazine of folk music and events prepared and presented by Dermott Ryder

Every week at this time, Ryder Round Folk looks at different aspects of traditional and contemporary folk music at home and abroad, examines influences and attitudes and presents 'live' music, interviews, news, and up-to-the-minute details of folk action — Sydney, state and nationwide

8.00 OF ENGLISH ORIGIN

Prepared by Ruth Warren

Walton, W. (1902-1983). The wise virgins, ballet suite (1939-40, after Bach). City of Birmingham SO; Louis Fremaux, conductor. HMV ASD 3317 20

Ireland, J. (1879-1962). Concertino pastorale (1939). Bournemouth Sinfonietta; George Hurst, conductor. RCA RL 25071 19

Walton, W. Hamlet and Ophelia, poem for orchestra (1947). Royal Liverpool PO; Charles Groves, conductor. HMV EL 27 0118-1 13

9.00 HEAVENLY JOYS

Mahler, G. (1860-1911). Symphony no 4 in G (1900). Helen Donath, soprano; Frankfurt Radio SO; Eliahu Inbal, conductor. CD Denon 33C37 7952 56

10.00 CELLO AND PIANO

Prepared by Barrie Marchant

Sullivan, A. (1842-1900). Duo concertante, op 2. David Smith, cello; John Parry, piano. Pearl SHE 512 10

Schumann, R. (1810-1856). Humoreske in B flat, op 20. Jerome Rose, piano. Turnabout TV S 34533 25

Faure, G. (1845-1924). Sonata no 1 in D minor, op 109. Thomas Igloi, cello; Clifford Benson, piano. CRD 1016 19

11.00 CHAMBER CONCERT

Prepared by Ruth Warren

Paganini, N. (1782-1840). Quartet no 7 in E (1820). Luise Walker, guitar; Juergen Geise, viola; Paul Roczek, violin; Silfred Tachezi, cello. Turnabout TV 34322 26

Weber, C-M. (1786-1826). Clarinet quintet in B, op 43 (1815). Guy Dangain, clarinet; Charles Frey, Serge Hurel, violins; Jean Verdier, viola; Jean Grout, cello. Harmonia Mundi HM 348 24



Sunday 28

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Sunday's programmes

6.00 SUNDAY MORNING MUSIC

Prepared and presented by Valerie Haynes

A varied programme of classical music for relaxed weekend listening

9.00 PLUCKED STRINGS

Prepared by Bob Goodnow

Besard, J. (c1567-c1617). Andante cantabile. Vienna Mandolin and Guitar Ensemble. Turnabout TV 34239 5

Vivaldi, A. (1678-1741). Concerto in C. Takashi Ochi, mandolin; German Plucked String O. Bellaphon DC 22539 8

Bach, J. S. (1685-1750). Chaconne in D minor. Narciso Yepes, guitar; Spanish NO. London CS 6201 14



2MBS-FM
THE MUSIC LOVERS' STATION

9.30 THE HUNTINGTON CHAMBER ORCHESTRA

2MBS-FM PRODUCTION

Handel, G. (1685-1759). Concerto grosso, op 6 no 11 (1739). 17

Shostakovich, D. (1906-1975). String quartet no 8 in C minor, op 110a (1960). 23

Vivaldi, A. (1678-1741). Concerto op 8 no 2, *Summer*; Concerto op 8 no 4, *Winter*. 20

Richard Tognetti, violin.

Mozart, W. (1756-1791). Symphony no 29 in A, K201. 32

Huntington CO. (all above)
Recorded by 2MBS-FM in Huntington Estate Winery, Mudgee on 6 December 1986.

11.10 SCHUBERT LIEDER

2MBS-FM PRODUCTION

Schubert, F. (1797-1828). Auf dem Strom. Robert Johnson, horn. 9

Gretchen am Spinnrade. 4

Nacht und Traume. Cheryl McGuinness, soprano. 4

Nicholas Routley, fortepiano. (all above)
2MBS-FM recording

11.30 OPERA BUFFET

2MBS-FM PRODUCTION

A weekly operatic smorgasbord, featuring stars of Australian Opera, as well as news, views, 'what's on' and reviews. A painless way of keeping up to date with all things operatic.

12.00 THE CLASSIC JAZZ ERA

'Jelly Roll' Morton — Musical Contrasts

Prepared and presented by Bill Haesler

Ferdinand 'Jelly Roll' Morton is one New Orleans jazz pioneer who needs no introduction to our listeners. Morton was an accomplished braggart who regularly claimed that he invented jazz music. He was a loner and while he was responsible for numerous jazz compositions, which are now established standards, he only touched the edge of the jazz circuits, preferring to tour with vaudeville.

All of Morton's recordings however are jazz classics. Morton hired musicians as he needed them for recording purposes or tours, and often used other band leaders' regular working bands as his own Red Hot Peppers.

With few exception Morton always recorded his own compositions, whether as solo pianist or with a trio or larger band.

Today we will contrast eight of Morton's famous compositions by playing both the piano version and the band version.

1.00 THE WAGNER SOCIETY PRESENTS A Sample of Lohengrin (1)

Wagner returns to the stage of the Sydney Opera House this year, as the Australian Opera presents a production of Lohengrin, commencing in August. Today we sample some of the great scenes from Act I of this romantic opera, taken from a performance at the Festspielhaus in Bayreuth.

Wagner, R. (1813-1883). Lohengrin: Prelude to Act I (1850). Philharmonia O; Otto Klemperer, conductor. CD EMI CDC 7 47254-2 10

Logengrin: Act I: Scenes 2 & 3
LOHENGRIN: Jess Thomas, tenor
ELSA: Anja Silja, soprano
FRIEDRICH: Ramon Vinay, baritone
ORTRUD: Astrid Varnay, mezzo-soprano
HERALD: Tom Krause, baritone
KING HENRY: Franz Crass, bass
 Bayreuth Festival Ch & O; Wolfgang Sawallich, conductor.
 Philips 6747 241 42

2.00 DVORAK'S FAVOURITE PUPIL

Josef Suk
 Prepared by Grahame Scott
Suk, J. (1874-1935). Love song (1893); Summer impressions, op 22 (1902); Five scenes from music to the dramatic legend by Julius Zeyer. Pavel Stepan, piano.
 Supraphon 1 11 2471 22
 Under the apple tree, op 20 (1902). Bohuslava Jelinkova, contralto; Czech P Ch; Ostrava Janacek PO; Otakar Trhlik, conductor.
 Supraphon 1 12 1678 28

3.00 THE HAPPY HOUR

Prepared by Ross Norton
Elgar, E. (1857-1934). Spanish lady suite. English String O; William Boughton, conductor.
 CD Nimbus NIM 5008 6
Bach, C. P. E. (1714-1788). Symphony no 4 in A, Wq182. English Concert; Trevor Pinnock, director.
 CD Archiv 415 300-2 12
Hagan, J. Along the road to Gundagai. The Flanagans, vocal.
 Horizon MDH 901 2
Mozart, W. (1756-1791). Divertimento in F, K138 (1772). Academy Chamber Ensemble.
 CD Philips 412 740-2 12
Grieg, E. (1843-1907). Wedding day at Trolldhaugen. Roland Pontinen, piano.
 CD BIS 300 7
Bernstein, L. (b1917). I feel pretty from West Side story (1957). Kiri Te Kanawa, soprano; Leonard Bernstein Ch & O; Leonard Bernstein, conductor.
 CD DG 415 253-2 3
Biber, H. (1644-1704). Battalia (1673). Milan Angelicum O; Newell Jenkins, conductor.
 Nonesuch H 71146 9

4.00 BENJAMIN BRITTEN'S CONCERT

Prepared by Ida Ferson
Britten, B. (1913-1976). Young person's guide to the orchestra: variations and fugue on a theme of Purcell. Minnesota O; Neville Marriner, conductor.
 HMV ASD 1436281 17
 Violin concerto, op 15 (1939). Mark Lubotsky, violin; English CO; Benjamin Britten, conductor.
 London Enterprise 417 308-1 32
 Missa brevis in D, op 63. King's College Choir, Cambridge; David Willcocks, conductor.
 HMV HQS 1285 8

5.00 EVENSONG — TRINITY II

Prepared and presented by Ann Ramsay
Weelkes, T. (1575-1623). Hosanna to the Son of David. Consort of Musicke viols.
Gibbons, O. (1583-1625). This is the record of John.
Weelkes, T. O Lord arise.
 Michael Liley, alto. (2 above)
Morley, T. (1557-1608). Out of the deep.
 William Kendall, tenor.
 Winchester Cathedral Choir; Martin Neary, director. (4 above)
 ASV ALH 943 15
Various. Psalms 93, 115, 121, 130. King's College Choir, Cambridge; David Willcocks, Philip Ledger, directors.
 HMV ESD 1077971 15
Bach, J. S. (1685-1750). Cantata, BWV76 Trinity. Ingeborg Reichelt, soprano; Hertha Toepper, contralto; Helmut Krebs, tenor; Franz Kelch, bass; Pierre Pierlot, oboe; Heinrich Schuetz Chorale, Heilbronn; Fritz Werner, conductor.
 Erato/WRC S 4987 36
Weelkes, T. Magnificat; Nunc dimittis. Jason Brandon, Peter Nagy, trebles; Andrew Bushell, Michael Liley, altos; Winchester Cathedral Choir; Martin Neary, director.
 ASV ALH 943 10
Various. Hymns: Holy Father, cheer our way; Glory to thee, my God, this night; The day thou gavest, Lord, is ended. Simon Preston, organ; King's College Choir, Cambridge; David Willcocks, director.
 Argo SPA 553 8

6.30 POSTLUDE

Presented by Ann Ramsay
Scarlatti, D. (1685-1757). Sonatas: in E, K380; in E, K381; in F sharp, K318; in F sharp, K319; in A, K322; K533. Christian Zacharias, piano.
 HMV 27 02181 24

7.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A magazine programme bringing you interviews with people who write, play, conduct, produce, teach, review and enjoy music; notable excerpts from our disc and tape recordings; notice of events, passages, forthcoming and retrospects, to help in keeping you up-to-date about people, places, performances, previews and postscripts.

8.00 MUSIC OF ALBION

Sponsored by the Australian British Chamber of Commerce

Britten, B. (1913-1976). Three divertimenti (1936). Gabrieli String Quartet.
 Unicorn DKP 9020 9
Handel, G. (1685-1759). Allegro; Hornpipe; Menuet, from The water music. Concentus Musicus, Vienna.
 Telefunken 6.42368 8
Williamson, M. (b1931). The musicians of Bremen (1972). King's Singers.
 HMV EMD 5521 9
Dowland, J. (1563-1626). Captain Piper's pavan and galliard. Consort of Musicke.
 L'Oiseau-Lyre DSLO 533 6
 It was a time when silly bees. Camerata of London.
 CRD 1055 3

Elgar, E. (1857-1934). Introduction and allegro in G minor, op 47 (1905). Academy of St Martin in the Fields; Neville Marriner, conductor.
 Argo ZRG 573 14

9.00 BEAUX ARTS TRIO (4)

Prepared by Sofia Boniecki
Schubert, F. (1797-1828). Trio in E flat, D929 (1827).
 Philips 412 060 42
Beethoven, L. (1770-1827). Piano trio no 10, op 44 (1804).
 Philips 6514 279 15
 Beaux Arts Trio (all above)

10.00 CZECH PIANO MUSIC

Prepared by Sofia Boniecki
Dussek, J. (1760-1812). Sonata in E, op 10, no 3 (1790). Stanley Hoogland, fortepiano.
 Philips 416 869 15
Janacek, L. (1854-1928). In the mists (1912). Rudolf Firkusny, piano.
 DG 2721251 14
Burian, E. (1904-1959). American suite (1926). Peter Topercer, Jan Vrana, pianos.
 Supraphon 1 11 1721 12
Dvorak, A. (1841-1904). Impromptu in D minor; Humoresque in F sharp minor; Lullaby; Capriccio. Radoslav Kvapil, piano.
 Supraphon 1 11 1179 14

11.00 FEATURING THE HARP

Prepared by Pamela Linnett
Thomas, J. (1826-1913). Grand duo. Lily Laskine, Marielle Nordmann, harps.
 Erato STU 71467 14
Donizetti, G. (1797-1848). Sonata. Robert Aitken, flute; Erica Goodman, harp.
 BIS LP 143 5
Krumpholtz, J. (1745-1790). Harp concerto no 6. Lily Laskine, harp; Jean-Francois Paillard O; Jean-Francois Paillard, conductor.
 RCA STU 70192 20
Hasselmans, A. (1845-1912). Concert study, La source. Marisa Robles, harp.
 Argo ZK 61 3
Romberg, B. (1767-1841). Sonata in B. Helga Storck, harp; Klaus Storck, cello.
 Telefunken 6.41020 11



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Monday 29

MIDNIGHT

12.00 ALL THROUGH THE NIGHT

A programme of classical music to bring you pleasure from midnight to the first of Monday's programmes

6.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 YOUNG PEOPLE'S CONCERT HALL

Prepared by Mary Ludlow

Strauss, R. (1864-1949). Till Eulenspiegel's merry pranks (1895). Vienna SO; Gerd Albrecht, conductor. 15
Atlantis 95 202

Trad. Give me your tired, your poor, Three blind mice; Battle hymn of the Republic. American Boy Choir, John Kuzma, conductor. 10
Pro Arte PAD 129

Saint-Saens, C. (1835-1921). The carnival of the animals (1886). Pittsburgh SO; Andre Previn, conductor. 21
Philips 9500 973

10.00 PICKWICK COMPACTS

By courtesy of Virgin Classics

Khachaturian, A. (1903-1978). Waltz from Masquerade (1940). 5

Mussorgsky, M. (1839-1881). Night on the bare mountain (1867). 12
CD IMP PCD 804

London SO; Yuri Ahronovitch, conductor. (2 above)

Schubert, F. (1797-1828). Symphony no 3 in D, D200 (1815). City of London Sinfonia; Richard Hickox, conductor. 24
CD IMP PCD 848

Beethoven, L. (1770-1827). Piano sonata no 8 in C minor, op 13, *Pathétique* (1799). John Ogden, piano. 21
CD IMP PCD 828

Mozart, W. (1756-1791). Piano concerto no 21 in C, K467 (1785). City of London Sinfonia; Howard Shelley, piano and director. 29
CD IMP PCD 832

Hasselmanns, A. (1845-1912). La source. 4
Godard, B. (1849-1895). Allegretto. 2

Godefroid, F. (1818-1897). Concert etude in E flat minor. 5

Faure, G. (1845-1924). Berceuse. 4

Saint-Saens, C. (1835-1921). The swan. 3

Hasselmanns, A. Autumn leaves. 2

Philippa Davies, flute; Thelma Owen, harp. (6 above)
CD IMP PCD 835

12.00 A JAZZ SANDWICH

Prepared and presented by Derrick Davey

Some band leaders gain fame largely through their instrumental skills; others because of the arranging of talents of people in the background.

Today we shall hear a number of these backroom people leading their own groups. They include Ralph Burns, Jerry Gray, Manny Albam, Bill Russo, Sy Oliver and Bill Holman.

1.00 MONDAY MUSIC

RECORDED BY 2MBS-FM

Recorded at St Stephen's Uniting Church, Macquarie Street on June 22.

2.00 AUSTRALIA WIDE

From the National Programme Service of the PBAA

3.30 ENTR'ACTE

Weill, K. (1900-1950). Quodlibet. Westphalian SO; Siegfried Landau, conductor. 26
Candide QCE 31091

4.00 MUSIC WITH A LATIN FLAVOUR

Prepared by Mary Ludlow

Albeniz, H. (1860-1909). Rapsodia espanola (1887; arr. Halfften). Alicia de Larrocha, piano; London PO; Rafael Fruehbeck de Burgos, conductor. 18
Decca 410 289-1

Skorik, M. (b1938). Spanish dance. Bogodar Kotorovich, violin; Peter Polukhin, guitar. 4
Melodiya C10 07881-2

Ponce, M. (1882-1948). Estrellita (arr. Heifetz). Arthur Grumiaux, violin; Istvan Hajdu, piano. 3
Philips 6599 373

Turina, J. (1882-1949). The bullfighter's prayer (1925). Auckland String Quartet. 8
Kiwi SLD 65

Stravinsky, I. (1882-1971). Madrid: study for pianola (1917). Rex Lawson, pianola; French NO; Pierre Boulez, conductor. 2
Erato STU 71428

de Falla, M. (1876-1946). Spanish folk suite. Bogodar Kotorovich, violin; Peter Polukhin, guitar. 14
Melodiya C10 07881-2

5.00 WORK'S DONE FOR TODAY

Prepared by Michael Sheehan

Handel, G. (1685-1759). Water music, suite (1717). London SO; George Szell, conductor. 19
Decca DTS 551

Mahler, G. (1860-1911). Symphony no 1 in D (1894). Columbia SO; Bruno Walter, conductor. 54
MFP CFP 4027

Beethoven, L. (1770-1827). Piano concerto no 3 in C minor, op 37. Claudio Arrau, piano; Concertgebouw O; Bernard Haitink, conductor. 39
Philips 6570 104

Gigout, E. (1844-1925). Toccata in B minor (1881). Marie-Claire Alain, organ. 3
WRC R 10373

7.00 YOUR MONDAY DATE

Prepared and presented by Geoff Gilbert

Jazz from *Bunk* to *The Bird*

8.00 A 'KNOW YOUR TENORS' SPECIAL

Scottish Tenor Joseph Hislop

Prepared and presented by Max Krumbeck

Gounod, C. (1818-1893). Salut demeure, from Faust (1859). 5
Rubini RDA 0101

Donizetti, G. (1797-1848). Tombe degl'avi... Fra poco a me, from Lucia di Lammermoor (1835). 8
Rubini RDA 010

Puccini, G. (1858-1924). Che gelida manina, from La Boheme (1896). 5
Rubini RS 308

Trad. Eriskay love lilt (arr. Kennedy-Fraser). 3
Rubini RDA 010

Coates, A. I heard you singing. 3
Rubini RS 308

Rachmaninov, S. (1873-1943). To the children. 4
Rubini RDA 010

Puccini, G. Tu, tu amore, from Manon Lescaut (1893). Greta Soederman, soprano. 8
Four songs from the film, The loves of Robert Burns. 10
Rubini RS 308 (2 above)

Bizet, G. (1838-1875). The flower song, from Carmen (1875). 4

Trad. My love, she's but a lassie yet. 2
Rubini RDA 010 (2 above)

Joseph Hislop, tenor. (all above)

9.00 STORMY MONDAY

Two hours of the best in blues, R'n'B, soul, gospel, cajun and zydeco, with regular specials on artists, bands and musical styles.

There's a weekly guide to the local blues and R'n'B scene, and features on new releases, as well as occasional live broadcasts from our Studio C.

11.00 CROSSING THE DIVIDE

Shostakovich, D. (1906-1975). Preludes and fugues, op 87 (1950-51): no 5 in D; no 19 in E flat; no 1 in C; no 11 in B. Roger Woodward, piano. 14
RCA CRL2 5100

Liszt, F. (1811-1886). Prelude and fugue on the name B-A-C-H (1855). Michael Dudman, organ. 11
Chartreuse RICS 76145

Villa-Lobos, H. (1887-1959). Bachiana brasileira no 5 (1939-45). Mady Mesple, soprano; Cellos of the Paris Orchestra; Paul Capolongo, conductor. 11
HMV ASD 2994

Bach, J.S. (1685-1750). Prelude and fugue in C, BWV547. David Rumsey, organ. 10
MBS 1

Sculthorpe, P. (b1929). The song of Tailitnama (1975-79). Rita Baldacchino, soprano; Algimantis Motiekaitis, Gregory Elmaloglou, Robert Miller, Juris Muiznieks, Joyce Murphy, Maureen O'Carroll, cellos; Michael Askill, Colin Piper, percussion; Patrick Thomas, conductor. 11
ABC AC 1062

Bracanin, P. (b1942). Cinque partite (1981): Preludio; Fughetta; Toccata; Cantilena; Capriccio. Adelaide Brown, flute; Gary Williams, cello; Mary Mageau, harpsichord. 11
Grevillea GRV 1081

Sculthorpe, P. Tabuh tabuhan (1968). Universit' of Adelaide Wind Quintet; Richard Smith, Bevan Bird, percussion. 25
ABC RRCS 378

Trad. (Balinese). Tabuh gari. Banjar Teges Gamelan. 10
Grevillea GRV 1020

Tuesday 30

1.00 POOR WHITE TRASH

Parts 1 and 2

Presented by Ian Hartley and Marc Dekenzo

Transit music, pop montage, movie music, performance radio, sound performance and radio theatre

3.00 TILL DAWN

Classical music to dispel the darkness

5.00 EARLY MORNING MUSIC

Shorter works from the classical repertoire with time calls in between

9.00 THE ELIZABETHAN PLAYERS

Prepared by Audrey Manning

Bach, C. P. E. (1714-1788). Trio sonata in B flat. Eva Kelly, Gordon Bennett, violins; Gregory Elmaloglou, cello; Dene Barnett, harpsichord and leader. 12

Telemann, G. (1691-1767). Sonata in E minor (1733). Elizabethan Players members. 10

Dowland, J. (1563-1626). Pavan (1621).

Eva Kelly, Gordon Bennett, violins; Doreen Price, viola; Barbara Wooley, cello; Dene Barnett, harpsichord and leader. 3
Broiga BZM 19 (3 above)

9.30 SCORE READING

Romantic Music

Prepared and presented by Meg Matthews

The more you see, the more you hear, the more you hear, the more you understand the composer's craft.

These score reading programmes this month move through music of the Romantic era, observing period characteristics, instrumentation, notation textures and styles particularly as they occur in the score. Text to be used: *The Norton Scores* (ed. Roger Kamien 1984) 4th edition Volume II In today's programme: Excerpts from Tchaikovsky's Symphony no 6 in B minor *Pathétique*, and Gustav Mahler's Symphony no 4 (fourth movement).

10.30 THE DALLAS SYMPHONY

Prepared by Bob Goodnow

Ravel, M. (1875-1937). Alborado del gracioso (1905). RCA SSL 005 8

Prokofiev, S. (1891-1953). Piano concerto no 3 in C, op 26 (1921). Tedd Joselson, piano. RCA ARL1 2910 29

Eduardo Mata, conductor (2 above).

Scriabin, A. (1872-1915). Poem of ecstasy, op 54 (1908). Donald Johanos, conductor. Candide CE 31039 21

Ravel, M. Piano concerto in G (1931). Tedd Joselson, piano; Eduardo Mata, conductor. RCA ARL1 2910 23

Dallas SO (all above)

12.00 YOUNG PERFORMERS

Marta Aznavoorian, piano
Eligible for Vogel's 2MBS-FM Young Performers' Award

LIVE FROM 2MBS-FM

Brahms, J. (1833-1897). Rhapsodie no 2, op 79. 5

Debussy, C. (1862-1918). Prelude from Pour le piano. 6

Schumann, R. (1810-1856). Fantasy, op 12 *Soaring*. 4

Prokofiev, S. (1891-1953). Suggestion diabolique. 3

Sculthorpe, P. (b1929). The mountains. 4

Mozart, W. (1756-1791). Piano sonata in A minor, K310. 23

1.00 FANTASY; FANTASIA

Prepared by Ruth Warren

Wieniawski, H. (1835-1880). Fantasy on themes of Gounod's Faust, op 20. Ruggiero Ricci, violin; Luxembourg Radio SO; Louis de Froment, conductor. Turnabout QTV 34720 15

Schubert, F. (1797-1828). Fantasy in C, D760 *Wanderer* (1822). Alfred Brendel, piano. Turnabout TV S 34479 22

Vaughan Williams, R. (1872-1958). Fantasy on a theme by Thomas Tallis, op 9 (1910). Academy of St Martin in the Fields; Neville Marriner, conductor. Argo ZRG 696 15

2.00 MUSIC WEEKLY

2MBS-FM PRODUCTION

A repeat of last Sunday's programme of interviews with people in and behind the music

3.00 RUSSIAN MASTERS

Prepared by Ruth Warren

Glinka, M. (1804-1857). Prince Holmsky: Overture; Suite (1839-40). Bamberg SO; Aldo Ceccato, conductor. RCA RL 30320 17

Tchaikovsky, P. (1840-1893). Three songs: Cradle song; Why; The fearful minute (1869). Elisabeth Soederstroem, soprano; Vladimir Ashkenazy, piano. Decca SXL 6972 10

Prokofiev, S. (1891-1953). Piano concerto no 1 in D flat, op 10 (1911-12). Moura Lympny, piano; Philharmonia O; Walter Susskind, conductor. Record Society S 6014 15

Tchaikovsky, P. Symphony no 6 in B minor, op 74 *Pathétique* (1893). Cleveland O; Lorin Maazel, conductor. CBS D 37834 42

4.30 BATTLE LINES

Prepared by Ross Norton

Suppe, F. (1819-1895). Light cavalry overture (1882). Montreal SO; Charles Dutoit, conductor. CD Decca 414 408-2 7

Mancini, H. Swing march from the film, What did you do in the war, Daddy? (arr. Warrington). Band of Royal Marines; Paul Neville, conductor. EMI TWOX 1035 2

Beethoven, L. (1770-1827). Wellington's victory, op 91 (1813). London SO; Antal Dorati, conductor. Philips FH 7 15

Meacham. American patrol (arr. Hayman). Boston Pops O; Arthur Fiedler, conductor. RCA LSC 3277 3

5.00 TUESDAY CONCERT

Prepared and presented by David Worobin

Beethoven, L. (1770-1827). Violin concerto in D, op 61 (1806). Yehudi Menuhin, violin; Gewandhaus O; Kurt Masur, conductor. HMV ASD 428 42

Vanhal, J. (1739-1813). Organ concerto in C. Ferdinand Klinda, organ; Slovak CO; Bohdan Warchal, conductor. RCA RL 30773 24

Mozart, W. (1756-1791). Symphony no 41 in C, K551 *Jupiter* (1788). Concertgebouw O; Nikolaus Harnoncourt, conductor. Telefunken 6.42846 47

7.00 ROBIN'S NEST OF JAZZ

Prepared and presented by Robin Forsaith

One hour of mainstream to modern jazz. Tonight we're going to London for *Memories of Thelonious Sphere Monk: Milt Jackson in London* — a tribute to Monk if you like from Milt, Ray Brown, Monty Alexander and Mickey Roker, recorded in April 1982 for Pablo.

8.00 NEW RELEASES

Our weekly survey of the latest releases and re-releases from the overseas and local catalogues features both compact discs and LPs.

10.00 CLARA AND ROBERT

Prepared by Bob Goodnow

Schumann, C. (1819-1896). Rueckert songs. Katherine Ciesinski, mezzo-soprano. Leonarda LPI 107 7

Schumann, R. (1810-1856). Sonata in A minor, op 105. 17

Schumann, C. Three romances. 10
Sergiu Luca, violin; Anne Epperson, piano (2 above)
Nonesuch D 79007

Schumann, R. Three songs. Brigitte Fassbaender, mezzo-soprano; Irwin Gage, piano. DG 415 519-1 8

Schumann, C. Four songs. Katherine Ciesinski, mezzo-soprano. Leonarda LPI 107 9

11.00 CHAMBER CONCERT

Prepared by Ruth Warren

Donizetti, G. (1797-1848). Variations in G (1810). Pietra Spada, piano. RCA RL 31579 15

Schubert, F. (1797-1828). Piano quintet in A, D667, *Trout* (1819). Eastman Trio; Milton Thomas, viola; James van Demark, double bass. Turnabout TVC 37008 36



2MBS-FM



VOLUNTEER PROGRAMMERS FOR THE MONTH OF JUNE

Jack Adams, Susan Amigo, Nicole Aristidis, Alice Barton, Pat Bell, Lis Berkly, Fred Blanks, Ossie Borthwick, Sofia Boniecki, Tom Bridges, Barrie Brockwell, Terry Brown, Elinor Brunchhorst, Ray Byron, Clay Caplice, Arthur Carter, Rosemary Catts, Alessio Cavallaro, Christine Conlon, Alexander Craig, Jo Crowley, Janelle Cummins, Derrick Davey, Marc Dekenzo, Martin Davidson, Chris Dell, Robert Docters, Denis Eddy, Richard Fielding, Ida Ferson, Owen Fisher, Robin Forsaith, David Garrett, Emmanuel Gasparinatos, Richard Gaze, Geoff Gilbert, Bob Goodnow, Alison Gyger, Bill Haesler, Valerie Haynes, Barbara Hallett, Elaine Hamilton, Ian Hartley, Austin Harrison, Simon Hayman, Gerda Hoffman, Paul Hurst, Rita Jaffe, Joya Jensen, Bruce Johnson, Kevin Jones, Paul Jones, Max Keogh, Earle King, Max Krumbeck, John Laidler, Pamela Linnett, Sidia Lorence, Mary Ludlow, Paul Maclay, Audrey Manning, Barrie Marchant, Meg Matthews, David McDonald, Graham McDonald, Darren McRae, Dirk Meure, Joan Nalder, Brin Newton-John, Ross Norton, Joe Neustadt, Ray Nicol, John O'Connor, Mike Phillips, Ric Prestidge, Ann Ramsay, Margaret Reid, Jean Reisner, Bruce Roberts, Paul Roper, Rik Rue, Chris Ruhle, Dermott Ryder, Jeff Scholer, Grahame Scott, Annie Schweitzer, Michael Sheehan, Pat Sheil, Robert Smith, John Staats, Marie-Louise Stenstrom, Robert Tamock, Win Thompson, Ben Thorn, Larry Turner, Brendan Walsh, Ruth Warren, Belinda Webster, Mick Withers, David Worobin

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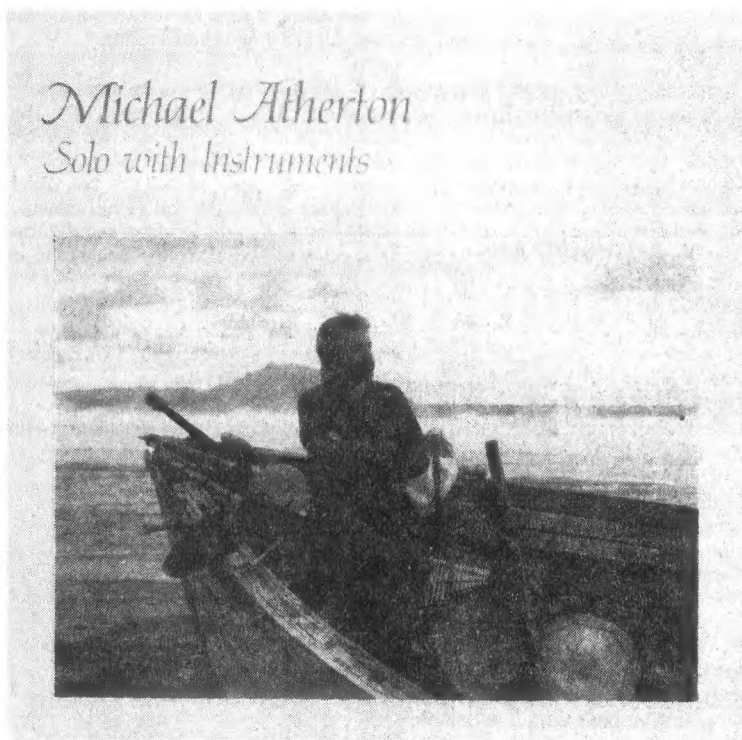
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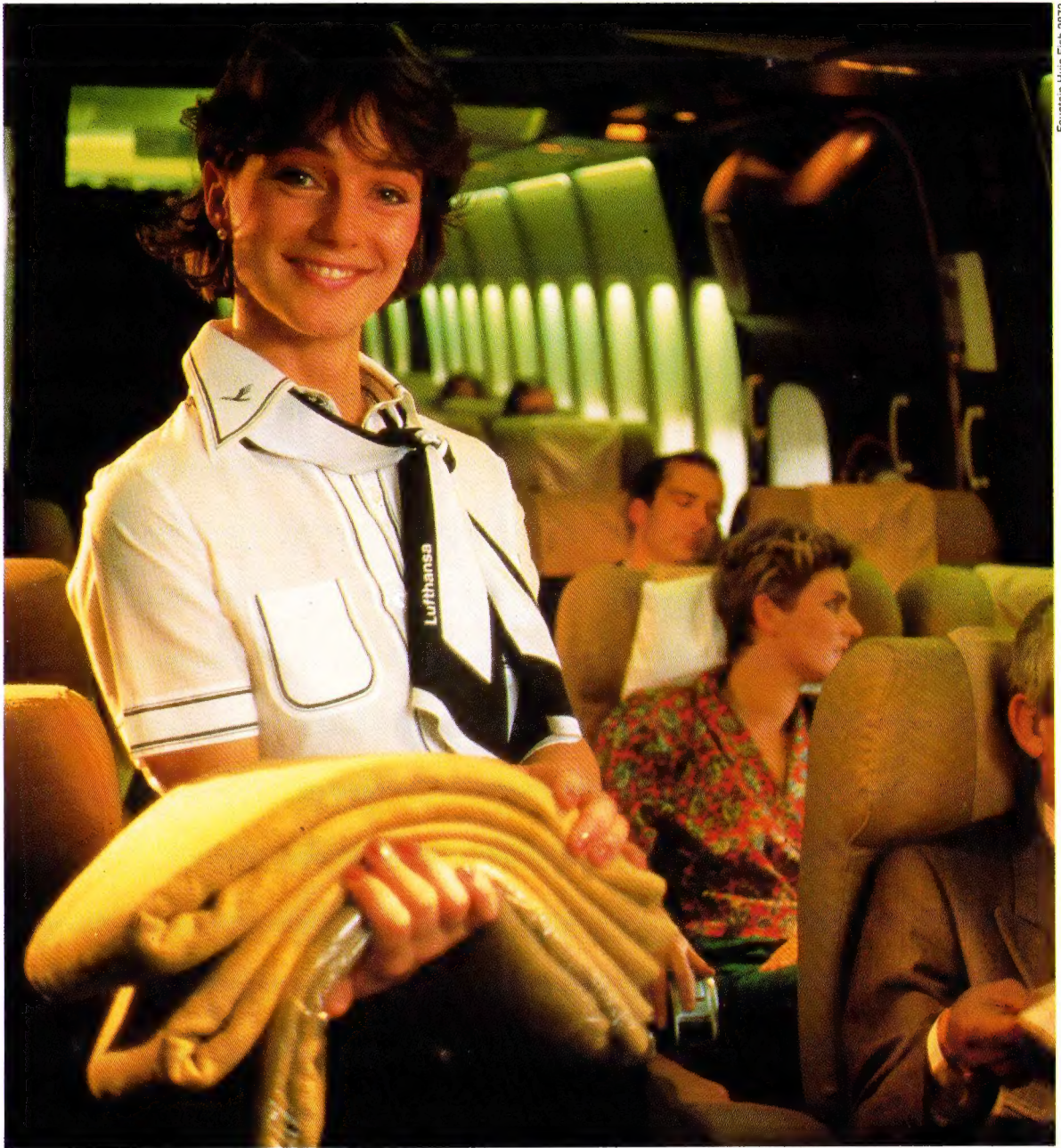
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